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THEATRE COLLECTIONS

Theatre Collections

IN LIBRARIES AND MUSEUMS

AN INTERNATIONAL HANDBOOK

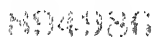
by Rosamond Gilder and George Freedley

PUBLISHED, UNDER THE AUSPICES OF THE NEW YORK PUBLIC
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To Florence Overton

FRIEND OF THE THEATRE AND THE BOOK

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INTRODUCTION

BY ROSAMOND GILDER

The snows of yesteryear or even of this are not more evanescent than the creation of the actor's art—which in its full perfection blossoms only to die. When the supreme miracle occurs, when play, actor and scenic investiture fuse in a perfect whole, we witness a marvel that lives for the moment only and is gone with the drop of the curtain. Every relic of such a moment is therefore infinitely precious. We pore with nostalgic delight over a play-bill where the name of a Siddons, a Duse, an Edmund Kean, a Booth or a Jefferson evokes a vanished splendor. A line written on the margin of a yellowed broadside will recreate that moment in *King John* when Siddons, entering through the gateway of the palace, seemed to fill the twenty-foot archway with the fury of her presence, or a faded photograph of Duse in *La Città Morta* will fix forever some part of the mystery which made the mere turn of her head toward an imaginary sun express all the terror and pity of blindness. Few who have worked in the theatre, and loved the theatre, few who have been caught as audience or actor by the inescapable lure of its protean art, can resist these husks and shards, these printed, engraved or written relics of a remembered or a fabulous past. "Fugitive material," the librarians with poetic accuracy call them—fugitive material of an ephemeral art which is yet the oldest, the hardest and the liveliest of the sisterhood.

Fleeting in performance, the theatre is immemorial and immortal in its essence. A producer today, turning the pages of *The Trojan Women*, ponders the problem of who would make a good Hecuba, whether an anti-war play would be a hit just now and which one of his rich friends could be induced to back it—even as the Archon in Euripides' lifetime, holding this script in his hand, read the same words, visualized

the same scenes, weighed the temper of Athens in relation to a war theme, the availability of actors capable of playing the "mobled queen" and decided which rich man (the victim had no choice) should pay the piper. Except for the change of language, the play, the written word, is the same, though more than two thousand years have passed. The play, the written word, is still the hard kernel of the theatre's life, that part of it which is not "fugitive" but more permanent than the wood and stones from which theatres are built.

Today every phase of production has some relation to the printed page. First comes the choice of the play itself. In large centres of production new plays are available in manuscript form but elsewhere it is the printed page that must be consulted. For anything but the new play, for classics, revivals or repertory, the director turns to the bookshelf for help. The play once chosen, director, designer, costumer and technician have recourse to the printed or pictured past. The living theatre is recreated by stimulating contact with that which has gone before, colored, enriched, made vital by the genius of the artist expressing his own day and hour. Theatre collections, theatre libraries, theatre museums are necessary adjuncts of production, and once that production is completed, they become the ultimate guardians and preservers of its immortal life.

Where are these collections to be found? Who are their guardians? Where can the worker in the theatre lay hands on what he needs for his many-sided, his infinitely varied task? Where will future generations find the record of today? The answer is as complex as the theatre itself, and a description of theatre collections and theatre museums turns into history and travelogue almost before it has begun.

In the past the theatre, except as literature, had no particular standing with scholars or historians. Its records slipped into museums, libraries, government archives, historical societies, the store-rooms, cellars and attics of old theatres—and were forgotten. Neglected, ignored, uncatalogued and unsung, the material which was actually preserved was almost as thoroughly

lost as that which time destroyed. With the turn of the century, the entrance of the artist into the theatre and its rebirth as a visual art, with the advent of Appia and Craig, Antoine and Copeau, the Russian Ballet and Stanislavsky, Robert Edmond Jones and the "new movement" in America, a fresh theatre consciousness came to life, spread over Europe and America and even penetrated library, museum and university. Men like Josef Gregor, Agne Beijer, Franz Rapp in Europe, Robert Gould Shaw, Evert Jansen Wendell and Brander Matthews in America, brought their scholarly, aesthetic and theatric genius, their energy and resources to bear on the problem. New collections came into being either by the reorganizing of existing treasures in such famous libraries as that of the National Library in Vienna and The New York Public Library or by the assembling of new collections such as those made by Clara Ziegler in Munich, Auguste Rondel in Paris, Gabrielle Enthoven in London, Henry Clay Folger in Washington and Robert Gould Shaw at Harvard. In other places old theatres such as that at Drottningholm and the Court Theatre in Copenhagen have been turned into museums, their stages, auditoriums, sometimes even their scenery and stage machinery forming a part of a living exhibit of the past. Again the homes of actors or playwrights have become appropriate caskets for theatre treasures: Clara Ziegler's house in Munich, Lessing's in Berlin, Victor Hugo's in Paris, Edwin Booth's in New York which, though not open to the public (it is the home of The Players founded by Booth), is rich in theatre books and memorabilia.

During the quarter of a century in which this keen interest in theatre collections has grown to such amazing proportions there has been a world war and a depression allowing little time and no money for the building of new museums. But even this has been done and the beautiful Folger Shakespeare Library in Washington and the Tsubouchi Theatre Museum in Tokyo are indications of what can and will be done to house theatre collections in museums of their own.

The theatres themselves have caught the infection. Nor is this marriage of theatre and library new. The archives of the Opéra and the Comédie Française in Paris have been gathered over many years. The Scala of Milan has an important theatre collection, as has the Finnish National Theatre, and the Prussian State Theatre in Berlin with its library of 30,000 volumes. In Russia practically every important theatre is developing its museum and library, while Russian theatre collections are among the greatest in the world. The U. S. S. R., backing the theatre as an integral part of its cultural and political program, has developed the use of museum displays as part of its active theatre work. Exhibitions illustrating the background and explaining the meaning of the play then in performance, others showing the methods and techniques of certain directors, others again tracing the life history of popular playwrights, are constantly on exhibition in the foyers and halls of almost all the established theatres, not only in Moscow and Leningrad but in other cities as well.

The variety of ways in which library and museum material can serve the immediate needs of the theatre is endless. In Hamburg the State and University Library authorities have arranged a system by which serious students may have access to private collections which would otherwise be unknown and unavailable. The Clara Ziegler Theatre Museum in Munich, though primarily a reference library, makes its treasures available to other institutions through special loan services. The staff of the Leningrad Theatrical Museum designs projects for productions of classic and modern plays. The Folk Museum in Leipzig has a marionette theatre where its treasured Oriental and European marionettes and puppet figures are shown. The puppets of this collection are also lent for performances elsewhere as is the legerdemain apparatus belonging to the Museum. The Maly Theatre Museum in Moscow sends out travelling exhibitions for the workers' clubs.

In America the increasing thoroughness with which theatre collections are catalogued, cross-referenced and indexed by

trained theatre librarians, together with the wide development of photostatic services in all the important libraries and museums, bring the treasures in these institutions within the reach of theatre workers everywhere. The New York Public Library has small theatres in eight of its Branch Libraries and many public libraries organize displays of pictorial material in connection with plays and cinema showings. In a number of European countries associations have been formed to promote the collection and care of theatre records and all these forces are building up an interest and an enthusiasm which is reflected in the steady increase in size and effectiveness of the libraries and museums everywhere.

With the development of theatre sections under the guidance of trained librarians the latent resources of collections become accessible to the busy theatre worker. "Directors are my constant guests," Dr. Gregor remarks in an article on the relation of theatre and museum "and the theatre managements give my telephone no rest." Half an hour in the Theatre Section of The New York Public Library, in the Bakrushin Museum in Moscow, or the Rondel Collection in Paris would amply sustain the point. Actor, designer, producer, critic, press agent, when once they discover that there is a knowledgeable friend within the gates, storm the portals of library and museum and carry away treasures of information and inspiration for the problems of production in which they are engaged.

It was the organic relation between the theatre in action and the record of that theatre which stimulated *Theatre Arts Monthly*, itself a record and a prophecy of the contemporary stage, to publish in 1933 a series of articles on theatre museums and theatre collections the world over. This was followed, the year after, by an intensive survey, carried on by the National Theatre Conference, of theatre collections in American public, private and university libraries, which had as its main object the focussing of attention on the growing need of library facilities for the steadily increasing numbers of workers in university and community theatres all over the country. In 1934

the American Library Association awarded George Freedley, director of the Theatre Section of The New York Public Library, a travelling scholarship which permitted him actually to visit the great collections of Europe and secure at first hand the information recorded in the European section of this handbook. Uniting the accumulated knowledge derived from these various sources, encouraged, corrected, edited and guided by no less than five organizations, for, to the aid given by *Theatre Arts*, the National Theatre Conference, the American Library Association and The New York Public Library must be added the moral, spiritual and financial assistance of the Carnegie Corporation through the American Association for Adult Education—this handbook has come to life.

In presenting within the covers of one small book, and in a moderately readable form, a picture of the theatre collections and museums of the world, the editors have aspired to be accurate and intelligible rather than exhaustive. It is immediately apparent that a detailed account of the theatre books in general collections is out of the question, even an approximate statistical summary of the number of plays and books on or about the theatre (history, biographies of actors, actresses and playwrights, criticism, etc.) in any of the great libraries is practically unobtainable. Where books are catalogued by subject the volumes under theatre and stage are negligible in quantity compared to the vast numbers of plays which are classified as part of the literature of the country to which their authors belong. Indeed if the theatre as represented by its soul and essence, the play, were taken out of "literature" that subject would suffer a serious loss.

It is an entertaining fact, when we consider the negligence with which theatre, as such, has been treated in the libraries and universities for these many years, that much of the great literature of the world's Golden Ages are stage plays. What would classic Greek literature be without Æschylus, Sophocles, Euripides and Aristophanes? Practically non-existent. How would English literature fare without Shakespeare, Marlowe,

Dryden, Congreve and their like? France sans Molière, Racine, Corneille; Germany and Goethe himself without *Faust*; Scandinavia without Ibsen. Classified as part of literature, the giant accumulations of plays are rarely counted separately. Only very imperfect figures even for the greatest libraries are available: 97,000 for the Bibliothèque Nationale; not even an estimate for the British Museum and the Library of Congress; The New York Public Library, 140,000; the Lunacharski Theatrical Library (formerly the Alexandrinsky) in Lenin-grad, 150,000.

To attempt any detailed discussion of the books in these and other libraries and collections would therefore be futile; and would also overlap existing library and museum catalogues. As for the location of manuscripts, this, except when something of particular interest came to light, has also been omitted because a very thorough survey of the subject is now being edited by Ernest Cushing Richardson and a committee designated by the American Library Association on *The World's Collections of Manuscript Books* of which a *Preliminary Survey*, 1933, is already in print. In the following pages the visual rather than the literary aspect of theatre collections has been emphasized; the work of scenic designers sought out; the collections of play-bills, programmes, clippings and other fugitive material emphasized; the uses and active inter-relation of theatres and libraries discussed.

The study has extended over several years and will not cease with the publication of this handbook. Indeed the editors are convinced that no sooner will these pages go to press than more information will appear from sources despaired of long since. They also hope that the effect of publication will be electric and that everyone who has answered questionnaires and letters incompletely or not at all will immediately send in communications full of this much desired information. To the many librarians, curators, collectors and interested friends who have given them assistance in the compilation of this information, the editors owe unlimited thanks. It would be impossible to do

justice to the cordiality and helpfulness with which persistent and often inconvenient questioning has been answered. The roster of acknowledgment would be as long as the book itself, which has grown from the modest format first envisaged to such proportions that the editors have been unwillingly forced by lack of space to omit many items of interest and even some institutions which were not sufficiently large or described in sufficient detail to claim a separate listing.

The handbook is published but not finished. The record will be kept up, expanded, increased. The editors bespeak your indulgence, your interest and your assistance. They earnestly hope that directors, designers, students, curators, librarians, research workers and all good theatre enthusiasts will find some small portion of the interest and excitement which the pursuit and correlation of this material have afforded the editors. As Josef Gregor said, "When we found museums and theatre collections we serve the theatre which is playing today, will play tomorrow and a century from tomorrow." It is to the service of that theatre and to those who work for it that this handbook is dedicated.

Acknowledgment should be made to the Federal Theatre Project of the Works Progress Administration for cooperation on the American section of this hand-book, and especially to Kenneth White, senior research worker on the Play Bureau, Federal Theatre Project, for material gathered for the New York City section. Mr. White's material will be enlarged and brought out as a publication of the Federal Theatre Project.

Rosamond Gilder

THE UNITED STATES, CANADA, MEXICO AND SOUTH AMERICA

The theatre, that "devil's drawing-room," has been for so many years anathema to our puritan forebears, that it was hardly surprising to be assured, when this survey was undertaken, that there were probably not more than six genuine theatre collections in the entire Western Hemisphere. The following record will amply disprove this assertion. It was found, on the first survey, that no less than thirty-two libraries in the United States alone had collections of drama and theatre books numbering well over 5,000 titles and had shown a very special interest in the theatre by giving rooms or sections to the subject, and sometimes by assigning trained librarians to the task of caring for and developing theatre resources. All the collections in libraries and museums which were finally discovered could not be included in this handbook, but the leading institutions concerning which sufficient information could be obtained have been listed and described. The material relating to Canada, Mexico and South America is notably inadequate, but not from lack of effort on the part of the editors to obtain, by correspondence, the information desired. It is hoped that in later editions these and all other lacunae will be happily filled.

THE UNITED STATES

CALIFORNIA

LOS ANGELES. LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART and OTIS ART INSTITUTE, 2401 Wilshire Boulevard. *Director: William Alanson Bryan; Librarian: Lenore Greene.* Open week-days. For ref-

erence only.* Picture material circulated under restrictions.

The Museum keeps a permanent exhibit of relics of the local art and industry, the movies: mechanical devices, instruments, costumes worn by famous movie stars. A collection, made by the late George A. Dobinson, one time dramatic editor of the *Los Angeles Times*, consisting of 700 to 800 bound volumes of plays and books relating to the theatre, hundreds of programmes, photographs, etc., is on loan to the museum. Prints and pictures represent the world theatre from Elizabethan England to Japan, with voluminous clippings, pictures, programmes of the theatre and opera since 1800, also books on costume. Students may find valuable information on the influence of the Spanish theatre in America in the collected material on Spanish-Californian life and customs, and specifically in the four-volume history of the theatre in Mexico by Olivarri y Ferrari (1895).

LOS ANGELES. LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street. *City Librarian: Althea H. Warren.* Open week-days 9-9; Sundays 1-9. Photographic and photostatic service.

In response to the tremendous needs of the motion picture industry and the insistent demands of the non-professional theatres this library has established an extensive theatre service. It does not have a separate room for its theatre collections. Theatre books are mostly in the Literature Department, with the exception of art and architecture which are in the Art Department, and actors' biographies which are in the History

*In the introductory paragraphs throughout the handbook general library and museum procedure, which can be taken for granted, is not mentioned but all special arrangements have been noted. So for example, it has not been thought necessary to state that university and college libraries are generally reserved for the use of students and faculty. In all important university and private libraries, however, duly accredited students can work in the building itself, though circulating privileges are usually restricted. All photographing and photostating service is done for a small fee covering the actual expense involved and varying only slightly. For this reason prices have not been given.

Department. Each department houses both reference and circulating books on its own subject. Taken together, the books in these various departments represent every type of theatre book, both theory and practice, as well as material for research and study. Play lists, cross indexes and card catalogues make all this theatre material readily available. The library also has a set of volumes containing 2,850 plays in English, most of which, printed before 1900, are now out of print. In addition, it has a collection of play-bills, theatre programmes and clippings as well as a file of Southern California newspapers (100 volumes on permanent loan from the Historical Society of Southern California) which is a source of much valuable historic information on the theatre.

SACRAMENTO. CALIFORNIA STATE LIBRARY, State Library and Courts Building. *State Librarian: Mabel R. Gillis*. Open Monday to Friday 9-5; Saturdays 9-12. Photostatic service.

An elaborate and serviceable system of catalogue and cross references makes this fairly comprehensive collection of theatre material so easily accessible as to be notable. The library lists plays under analytical headings, indexes illustrations in books, prepares lists of plays suitable for children or young people, for marionette theatres and other special needs, and maintains a large loan service to county and city libraries throughout the state. Besides a collection of photographic and biographic material relating to Californian actors and actresses, there is a special newspaper index, complete from 1846, listing items of theatric interest in California.

SAN FRANCISCO. SAN FRANCISCO PUBLIC LIBRARY. *Librarian: Robert Rea*. Open week-days 9 a.m.-10 p.m.; Sundays 1:30-5. Photographing by permission.

A thousand volumes of Shakespeariana, a valuable group of old plays, an assortment of San Francisco theatre and music programmes from 1865 form part of a library containing

more than 6,000 theatre books and plays. No separate theatre department has been inaugurated. The Music Department (*Librarian: Jessica M. Fredericks*) is supplementing a useful collection of pictures showing operatic productions, scenery and costumes, with a growing collection of popular songs from 1840 to the present time.

SAN MARINO. HENRY E. HUNTINGTON LIBRARY AND ART GALLERY. *Librarian: Leslie Edgar Bliss*. Open week-days 9-4:30. Restricted to registered readers, written references required. Photographic and photostatic service by arrangement.

Among the rare books, manuscripts and incunabula of the Huntington Library, there is much material relating to the theatre. One of the treasures in this field is the famous Kemble-Devonshire Theatre Collection numbering 3,500 to 4,000 items—play-bills, broadsides, manuscripts, plays, including 40 volumes of play-bills assembled by John Philip Kemble (1757-1823).

The famous actor-manager who dominated the English scene from 1783 to 1817 assembled the greater part of the collection, but the Duke of Devonshire (1790-1858) also added several hundred volumes containing plays acted before and after 1804, including the works of such writers as Sheridan (1751-1816), Shelley (1792-1822), Goldsmith (1728-1774), Bulwer-Lytton (1803-1873), Browning (1812-1889) and Disraeli (1804-1881). The Manuscript Collection of John Larpent (inspector of plays for licensing 1778-1824) contains no less than 2,500 manuscript plays. Many items relating to the English theatre were bought by Mr. Huntington from the Hoe and Wendell Collections.

Priceless items of the early English theatre, the mysteries and moralities, the Tudor drama, Shakespeare (1564-1616) and the Elizabethans, have found their way to this distant sea coast never dreamed of even by Shakespeare's far-flung imagination. One of the only two existing copies of the first edition

of *Hamlet* (1603), Ben Jonson's (1573-1637) inscription to his friend, Sir Francis Crane, on a first of *Sejanus*, an *Apocalypse* dating from 1470, an *Everyman* from 1509, are titles taken at random from the catalogue of an exhibition devoted to the Tudor Drama (see Bibliography). Many items relating to the American theatre are undoubtedly scattered among the books, prints and engravings of this collection but they have not as yet been segregated as theatre material; the chief emphasis of the collection as a whole is on the English stage.

CONNECTICUT

NEW HAVEN. YALE UNIVERSITY LIBRARY. *Librarian: Andrew Keogh; Crawford Collection, Curator: Jack Randall Crawford; Theatre Collection, Department of Drama, Chairman: Allardyce Nicoll.* Main Library open week-days 8:30-5; Departmental library open 40 hours per week. Photographs of material in theatre collection available.

The theatre collection in the University Library and the special collections in the Department of Drama taken together make Yale University an increasingly important focus of theatre material. A unique feature of the Yale programme is the comprehensive photographic record of the world theatre which was begun in 1934 under the supervision of Professor Allardyce Nicoll and has already grown to over 15,000 items. This photographic record will eventually contain reproductions of all illustrative material relating to the theatre—material photographed by Professor Nicoll and his staff in the libraries and museums of Europe, mounted, filed, catalogued and cross-referenced as part of an exhaustive record of the theatre as shown by artists from the days of the Greek vase makers to the scene designers of today.

Besides this unusual pictorial collection the Department of Drama has a working library of some 3,000 books for the use of students and faculty. It also owns the Grieshaber Collection of old and modern play-bills, English and American,

old prints, letters and photographs and other material illustrating the history of the theatre since 1756, and clippings, files, photographs and programmes covering a later period. A recent acquisition of the Department is a collection of material relating to the Chinese and Japanese stage made by Donald Oenslager in the Orient. Original scene designs by Japanese artists are included, as well as Japanese and Chinese books on the theatre illustrated with line drawings showing stages and stage machinery, make-up, masks, costume details and stage practice and books on the Nō and the Kabuki. Among these is a beautifully illustrated volume showing the extraordinary Nō masks in the collection of the great actor family, whose present head is the director of the Kongow School of the Nō and hereditary guardian of its noble traditions.

The University Library itself includes the Crawford Collection of Modern Drama consisting of pictures, pamphlets, clippings, portraits, costume plates, theatre plans and play-bills—over 15,000 of the latter alone. The collection is housed in a separate room and is being constantly enriched by new acquisitions. The Rare Book Room boasts a Goethe Collection and other items of theatre interest, while such subjects as opera, radio, magic and puppetry come in for special attention in the large and well-balanced general collection of books on the theatre. Among the many volumes of dramatic literature is a collection, once in the possession of Charles Reade (1814-1884), numbering 5,800 plays published between 1770 and 1865. The very large Oriental collection (4,000 volumes of Japanese material alone) forms a broad background for the special oriental theatre material in the Drama Department.

DISTRICT OF COLUMBIA

WASHINGTON. LIBRARY OF CONGRESS. *Librarian:* Herbert Putnam. Open Monday to Friday 9 a.m.-10 p.m.; Saturdays, September 15 to June 15, 9-6; June 16 to September 14, 9-1; Sundays and holidays 2-10. Special Divisions

of Manuscripts, Fine Arts, Music, open Monday to Friday 9-4:30; Saturdays 9-1; Fine Arts and Music, Sundays and holidays 2-10. Primarily a reference library. Inter-library loan system for use of investigators engaged in serious research in local libraries. Photographic and photostatic service.

The great national library, the largest in the United States and one of the largest in the world, contains an incalculable wealth of theatre material, but as yet there is no theatre division and no special librarian assigned to administer this subject, as there is for music and the fine arts. Any accurate estimate of the number of theatre books, among the 4,500,000 on its shelves, is, therefore, impossible; but as the copyright depository of the United States since 1870 it receives two copies of every book published in this country as well as thousands of unprinted manuscripts and a vast quantity of European publications. As a result, a complete record of the modern American drama is scattered through its 165 miles of shelves. Manuscripts of plays alone run into the hundred thousands; the theatre books and periodicals classified as such, number over 14,800 volumes; pamphlets and unbound material amount to 10,000 items. Over and above this count are the innumerable plays classified in the literatures of the different countries. What treasures may be imbedded in this general collection may be guessed from the fact that the library houses the largest collection of Russian books outside Russia, and of Chinese books outside China and Japan.

In addition to the general collection there are a number of special theatre books and theatre collections among the library's rare books and manuscripts. These include the Francis Longe collection of 17th, 18th and 19th century English plays bound in 325 volumes; a collection of Dutch plays given in Amsterdam between 1669 and 1775; a group of 18th and 19th century French plays, largely first editions. The German theatre is represented by the collection of Professor Karl Nissen of Cologne which includes much material concerning local

theatre movements, a complete file of 18th century German theatrical periodicals with much data on the theatre in general. Spain is here in an unpublished translation, made by R. W. Wade in 1806, of Casiano Pellicer's *History of the Spanish Theatre*. The Houdini Collection of books on magic, one of the most important in its field, is here, though his drama collection is still in private hands.

The Library also possesses some rare Americana among its many play-bills and broadsides: a play-bill of Ford's Theatre the night Lincoln was killed; Augustin Daly's (1838-1899) scrap-books, play-lists and clippings relating to the theatres of Boston, Philadelphia, Washington, etc., largely 19th century; manuscript letters from and to various American actors and actresses, notably Charlotte Cushman (1816-1876), Richard Mansfield (1857-1907), and Jean Margaret Davenport Lander (1830-1903). The Music Division with its 1,000,000 items, including 12,000 opera librettos, many of them illustrated with costumes and settings by famous Italian designers, the Fine Arts Division with its prints, portraits, engravings and original drawings, contain much theatre material for the diligent student to unearth.

Student facilities are excellent. Rooms are available for those undertaking serious work, and access to the stacks is permitted under certain conditions. Though primarily a reference library, the inter-library loan service makes the riches of the national library available to serious workers throughout the country, while such invaluable guides as the great Union Catalogue make it possible to find the location of unusual books in the larger American libraries. A catalogue of opera librettos, by O. G. T. Sonneck, and a list of dramatic compositions (see Bibliography) have been published by the library. Its printed cards, which can be purchased individually, are its chief bibliographical record. Information concerning all the services of one of the greatest national libraries in the world can be obtained by writing to the Librarian.

WASHINGTON. THE FOLGER SHAKESPEARE LIBRARY. Administered by the Trustees of Amherst College, Amherst, Massachusetts. Address inquiries to The Folger Shakespeare Library, Washington, D. C. *Supervisor of Research: Dr. Joseph Quincy Adams.* Open Monday to Friday 9-4:30; Saturdays, 9-1. Open to scholars of standing for advanced study and research. Photographic and photostatic service.

The late Henry Clay Folger assembled during his lifetime one of the most important Shakespeare collections to be found in any country, and made plans to house it fittingly in the beautiful building in Washington in which it is now located. It consists of approximately 75,000 volumes, including 75 copies of the 1st folio, 200 copies of the 2nd, 3rd and 4th folios, and the largest collection of the quartos in the world; an all-embracing series of books on the history of Shakespeare on the stage, including prompt-books of Garrick (1717-1779), Kemble (1757-1823), Kean (1787-1833), Booth (1833-1893), and so forth; 200,000 play-bills; items of historic importance such as registers of plays, account books, diaries, manuscript letters of managers, players, critics. There are Garrick and Daly Collections, and museum material in the way of portraits, busts and memorabilia. Besides Exhibition Rooms and library, a reproduction of an Elizabethan theatre is an integral part of the building, and the production of plays there is a possible, if as yet unrealized, part of the plan. The rare books and manuscripts which form the greater part of the collection are, of course, kept for the use of accredited research workers only.

ILLINOIS

CHICAGO. UNIVERSITY OF CHICAGO LIBRARIES, 1116 East 59th Street. *Director: M. Llewellyn Raney; in charge of Rare Book Room: Catherine Sturtevant.* Open Monday to Friday, 2-5; Saturdays 9-1. Collections in the

Rare Book Room do not circulate but are open to the general public. Circulating Dept. restricted to card-holders. Non-students may secure cards for fee of \$2.50 per quarter. Photographic and photostatic service.

The work of American playwrights and the record of the Chicago Theatre form the nucleus of a growing theatre collection in the Rare Book Room of the University Libraries. Besides 2,000 or more manuscript plays of the late 19th and early 20th centuries, the library owns the Fred M. Atkinson Collection of American Drama consisting of about 5,000 plays and adaptations by American authors, and plays produced in America including many rare early editions, and the Briggs Collection of approximately 17,000 reviews of American and English plays produced in the past forty years. A chronology of the Chicago theatre up to 1930 is being compiled as a project under the Works Progress Administration and will, when completed, round out the record of the Chicago theatre which the Library is building up through its play-bill and newspaper review collection. The library's general collection includes not only books dealing with the American theatre and theatre people, but German, English, particularly Restoration drama, and plays of the 18th and 19th centuries as well.

CHICAGO. THE ART INSTITUTE OF CHICAGO.

Ryerson and Burnham Libraries. Librarian: Etheldred Abbot; Head of Department of Drama: Maurice Gnesin. Open weekdays 9-5; three evenings a week 6-9:30 except in summer. For reference only. Photographing by permission.

The 35,000 volumes on art and architecture in the Ryerson and Burnham Libraries of the Chicago Art Institute hold valuable material for artists of the theatre. Theatre books are comparatively few in number and mainly for the use of the staff and students of the Goodman Memorial Theatre which is an integral part of the Institute. The books are, however, being carefully classified with a view to present use and future enlargement.

CHICAGO. THE FIELD MUSEUM OF NATURAL HISTORY, Roosevelt Road and Lake Michigan. *Director: Stephen C. Simms*. Open daily (except Christmas and New Year's Day) November through March 9-4:30; April, September and October 9-5; May through August 9-6. Photographs, \$5.00 for negatives, \$2.00 for prints.

A large collection of material relating to the Oriental theatre—masks, costumes, shadow-play figures, clay burial figures of actors, and many other items of great value in the study of the Chinese drama and that of other Oriental peoples is centred here. Life-size groups showing phases of Chinese drama, figures used in Chinese and Tibetan mystery plays, masks from China, Java and Ceylon, and Chinese and Javanese puppets are among its theatre material. Special exhibitions relating to the theatre and to primitive art and religion as reflected in the theatre have been organized from time to time and focus attention on the latent riches of this collection which until his death was under the direction of Berthold Laufer (1874-1934), international authority on anthropology, archaeology and philosophy of the East (see Bibliography).

URBANA. THE UNIVERSITY OF ILLINOIS. *Director of Library: Phineas Lawrence Windsor; Museum of European Culture, Curator: Neil C. Brooks*. Open Monday to Friday 9:30-5:30; Saturdays 9:30-11:30; 1-3; Sundays 2:30-5:45. Open to the general public for reference only. Photographic service.

A collection of early French mystery plays, 2,000 volumes on Elizabethan drama and 100 first editions among its Elizabethan and post-Restoration plays are outstanding items in a library which is notable for the size of its theatre collection. Its 15,000 titles include books on play production, puppetry, cinema and opera. The University Museum rounds out the theatre picture with its many prints of actors and actresses and theatres as well as a series of models illustrating the development of the European stage.

KENTUCKY

LOUISVILLE. UNIVERSITY OF LOUISVILLE, The Playhouse, Belknap Campus. *Director: Boyd Martin.* Open week-days all day. Photographing by permission.

Through gifts from theatres and private individuals, the Macauley Gallery has assembled a unique collection on the theatre in a theatre, covering Louisville for over 50 years. Old pictures have been restored and rehung, chiefly in their original frames, on the walls of the foyer and auditorium. Programmes, play-bills, prints and photographs fill in the historical background of the theatre in Louisville, beginning with the opening bill of the old theatre's first season.

MASSACHUSETTS

AMHERST. AMHERST COLLEGE LIBRARY. *Director: Harry De Forest Smith; in charge of Theatre Collection: F. C. Canfield.* Open daily during term 7:40 a.m.-10:30 p.m.; week-days in summer 9-12:30. Open to general public for reference only. Photographing by permission.

Amherst is not only the proud guardian of one of the greatest Shakespearian collections in the world, The Folger Library, housed in its own beautiful building in Washington, D. C. (see Bibliography), but it can also boast a theatre collection within its own academic precincts. George A. Plimpton has given the college library a fine collection of material relating to the early 19th century theatre in England and America. Play-bills, programmes, after-pieces, a hundred or more musical comedy and opera librettos and more than 1,200 plays provide source material for a period largely neglected by theatre histories. Finally, forgetting the traditional New England prejudice against the theatre, Amherst has built into the Converse Memorial Library a charming tribute to one of its alumni, Clyde Fitch (1865-1909). His library, transported from his New York home with furniture, books, decorations

and details all complete, stands as a permanent memorial to one of America's most prolific and well beloved playwrights.

BOSTON. BOSTON PUBLIC LIBRARY, Copley Square.
Director: Milton E. Lord. Open week-days 9 a.m.-10 p.m.;
Sundays 2-10. Photographic and photostatic service.

New England is always surprising. Boston, citadel of Puritanism and anti-theatre legislation, has yet bred such players as John Gibbs Gilbert (1810-1889) and Charlotte Cushman (1815-1876), fostered innovations such as the first attempt at vaudeville and variety in this country, welcomed experiments such as Professor Baker's reintroduction of the theatre into education in his 47 Workshop at Harvard. Though it was half a century behind the rest of the country in building a playhouse, and later masked one of its most popular theatres under the title of the Boston Museum, it has had an active theatre history and can point with pride to the theatre collection in the Boston Public Library, as among the most important in the country. Four distinct contributions housed in the Rare Book Room and numbering some 14,000 volumes make up the body of its theatre library, which includes many rare specimens of early American plays.

The Barton Collection includes 42 quartos and other Shakespeare items of great value. At one time it was classed as the foremost Shakespeare Collection in any public library in America—outranked only by the British Museum, The Bodleian and Trinity libraries in England. It has been enriched by later purchases and acquisitions and contains, in addition to Shakespeariana, an important selection of Restoration plays.

The Ticknor Collection, representing Prof. George Ticknor's lifelong studies and researches in Spanish literature and particularly Spanish drama, contains material of special interest to the student of the European theatre, including first editions of Lope de Vega (1562-1635) and a manuscript of one of his plays, *El Castigo Sin Venganza*.

An actor's library reflects not only its owner's personal career but also the theatre life and times in which he lived. The John Gilbert Collection (see Bibliography), presented to the library by his widow in 1889, is of this kind. Marked copies of the plays in which Gilbert (1810-1889) appeared, records of his 1,150 roles, worn and annotated editions of Shakespeare, souvenirs of his long association with Lester Wallack (1820-1888), Joseph Jefferson (1829-1905), Charlotte Cushman (1816-1876) and all the leading actors of the theatre of his day are included in a general working library of generous proportions.

The Allen A. Brown Collection (see Bibliography) is also general, including over 5,000 volumes of biography, history, criticism and controversy. It is the gift of a bibliophile whose main enthusiasm was for music and whose splendid Music Collection, including opera and ballet, is one of the library's outstanding possessions. Scrap-books of programmes, clippings and pictures provide source material for the student.

The library has 4,000 theatre books in circulation as well as many books on the dance, an almost complete file of American theatre and motion picture magazines, many old English and European theatre magazines and a growing collection of play-bills, programmes and prints relating specifically to the Boston theatre.

BOSTON. MUSEUM OF FINE ARTS, Huntington Avenue. *Director: George Harold Edgell*. Open daily (except Mondays) 9-5. Photographic service.

The Asiatic Department has a large and important series of Nō costumes and masks which are of particular interest to students of the Oriental drama. Its collections of Siamese, Javanese, and Balinese shadow puppets are outstanding and books and articles on all these theatres as well as on the Japanese, Chinese and Indian drama and theatre can be studied in its library.

CAMBRIDGE. HARVARD COLLEGE LIBRARY. *Librarian: Alfred C. Potter; Curator, Theatre Collection: David C. Little; Custodian: Mrs. Lillian A. Hall.* Open Monday to Friday 8:30-4:30; Saturdays 8:30-12. Primarily for students and faculty, but open to others on application. Photographic and photostatic service.

The Theatre Collection on the top floor of the Widener Library is one of the largest of its kind in existence. Since 1903, when John Drew (1853-1927) presented Harvard with the Robert W. Lowe Collection as an expression of his appreciation of what Professor George Pierce Baker (1866-1934) was doing for university recognition of dramatic art, the theatre collection has grown by leaps and bounds. The Lowe Collection, built up by that distinguished critic and bibliographer of the English theatre during the last quarter of the 19th century, is, of course, particularly rich in material concerning the English stage. Since its acquisition in 1903, the two most notable accessions have been the Robert Gould Shaw Collection and Foundation, and the Evert Jansen Wendell bequest. Mr. Shaw was for many years Honorary Curator of the entire collection which is often known by his name. He added to it and developed it, and bequests and gifts from many sources continually enrich its rooms. In addition to the books of plays which are to be found in the regular stacks of the university library, arranged under the literature to which they belong, the Theatre Collection itself contains, according to the 1935 catalogue, no less than 13,160 volumes relating to the history and practice of the stage.

The library is particularly strong in its American play section, mainly from the Wendell bequest, 4,000 volumes containing a number of rare items. Among the manuscripts in the collection are such treasures as the love letters of Edmund Kean (1787-1833) to Mrs. Cox; letters from Jenny Lind (1820-1887); correspondence of Richard Brinsley Sheridan (1751-1816); the manuscript of an unpublished tragedy by John Howard Payne (1792-1852) called *Romulus the Shep-*

herd King and a letter from Edwin Forrest (1806-1872) about it; *Dans Les Nuages*, a play by Sarah Bernhardt (1844-1923); the original manuscript of *The Black Crook* (1867) by Charles M. Barras; a manuscript marked *Material for a History of the Stage, Author Unknown*, which proved to be by John Payne Collier (1789-1883) and covers the period between 1661-1723; a scrap-book of *Pencillings in the Pit* by John Tenniel, to name only a few of the many unique items.

Its chief riches, however, lie in its visual record of the theatre, in its thousands of play-bills, prints, photographs, daguerreotypes, pictures of all sorts as well as in its source material, autographs, letters, manuscripts, newspaper clippings, etc. Its illustrated books, such as the 49 extra-illustrated volumes of Ireland's *The New York Stage*, arranged by Augustin Daly (1838-1899), and the 72 volumes of Laurence Hutton's and Brander Matthews' *Actors and Actresses of Great Britain and the United States*, extra-illustrated with material collected by Mr. Shaw himself, and his remarkable volumes of *The Life of Henry Irving* are in themselves priceless treasures.

In 1935 there were no less than 1,000,000 programmes—mostly English and American—so complete a collection that the history of almost any theatre or actor can be traced through them from beginning to end. This is probably the largest programme collection in the world and contains priceless items: what is considered to be the first play-bill printed in English, a bill of a puppet show in Bartholomew Fair about 1682; the first American play-bill of the Nassau Street Theatre, March 26, 1750; voluminous files of New York theatre programmes and play-bills including a unique collection of John Street Theatre bills. Boston programmes and programmes from all over the United States provide a vast amount of source material for theatre history.

The pictorial collection (40,000 prints, over 100,000 photographs) is again one of the largest in the world. The portrait series of Garrick (1717-1779), Kean (1787-1833) and

Irving (1838-1905) are almost complete. The records relating to the Booths and Wallacks are voluminous as are also the materials concerning later actors and actresses such as John Drew (1853-1927), Ada Rehan (1860-1916), Julia Marlowe and George Arliss. From this wealth of dramatic portraiture the Custodian of the Collection, Mrs. Lillian A. Hall, has compiled an invaluable catalogue in four volumes (see Bibliography).

WORCESTER. AMERICAN ANTIQUARIAN SOCIETY. *Director: Clarence S. Brigham; Librarian: R. W. G. Vail.* Open Monday to Friday 9-5; Saturdays 9-1. For reference only. Inter-library loan service. Photographing by permission.

The student in pursuit of material on the early American theatre should not give up his research when he has made the rounds of the public and private libraries. Museums, official archives and historical societies offer sometimes an inexhaustible treasury to the enterprising searcher. The American Antiquarian Society reports thousands of early American plays, dating before 1820, one of the largest collections in the country, and containing such rare items as a first of Royall Tyler's (1757-1826) *The Contrast*, the first American comedy; firsts of Mrs. Mercy Otis Warren's (1728-1814) political satire *The Group*; Thomas Godfrey's (1736-83) *The Prince of Parthia*, the first tragedy written by an American; plays by William Dunlap (1766-1839) Hugh Henry Brackenridge (1748-1816) and many more. The programmes and playbills in the collection are estimated in the three or four thousands for the early New England theatre. Of outstanding interest is its collection of sheet music covering the first quarter of the 19th century. The lithographs, prints and photographs in its archives present much material related to theatre history and the 8,000 bound volumes of newspapers including complete series of the Civil War, contain invaluable source material for theatre history.

MICHIGAN

ANN ARBOR. UNIVERSITY OF MICHIGAN LIBRARY. *Librarian: William Warner Bishop.* Open weekdays during term and summer session 7:45 a.m.-10 p.m.; Sundays 2-9; during vacations 8-6. Photographic and photostatic service.

One of the largest Shakespeare collections in an American university library is at Ann Arbor—over 2,500 volumes on this subject alone. The library is rich in plays in all languages, especially English, its theatre and drama titles aggregating over 7,000. The University Library Extension runs a loan service for teachers and directors in small communities, providing them with lists of recommended plays as well as copies of the plays themselves for selection and production.

DETROIT. DETROIT PUBLIC LIBRARY. *Librarian: Adam Strohm; Chief of Music and Drama Department: Elizabeth K. Steele.* Open Monday to Friday 9-9. Free to residents of Detroit; annual fee of \$1.50 to non-residents. Photostatic service.

The Detroit Public Library has recognized the theatre to the extent of dedicating a department to Music and Drama combined, one of the few libraries in the country to take this important step. Keen interest in the theatre has made all the resources of a large and well-equipped library readily accessible to students and theatre workers. The Drama Department includes, besides the texts of American and English plays—among them the Bell and Inchbald editions of British plays—books on the history of the drama, playwriting, criticism, biography, technical works on acting, production, lighting, scenery and costume and an all around general library supplemented by files of theatre magazines and scrap-books of clippings and pictorial material. The German and French theatre are well represented and a set of the *Monumenta Scenica* rounds out an excellent working library.

MINNESOTA

MINNEAPOLIS. MINNEAPOLIS PUBLIC LIBRARY.

Librarian: Gratia Countryman. Open week-days 9-9; Sundays 2-6. Photographing by permission.

Two hundred or more books on costume, 100 or so on the dance, are items among the 7,000 titles on the arts of the theatre in the library which has also a very fine collection of Shakespeariana. Its pictorial material includes 15,000 prints and pictures and it has built up a large collection of clippings concerned with theatrical activities.

MISSOURI

ST. LOUIS. MISSOURI HISTORICAL SOCIETY, Jefferson Memorial Building. *Archivist and Curator: Mrs. N. H. Beauregard.* Open daily 10-5. For reference only. Photographing by permission.

St. Louis was the first outpost of the pioneer theatre in America, the first town west of the Mississippi to harbor a theatrical entertainment, professional or amateur, in the English language. This was in 1815—eleven years after the United States took possession of the territory which had been first Spanish, then French, and was still little more than a wilderness. From then on St. Louis was both a theatrical centre and a way-station for traveling companies. The names of Sol Smith (1801-1869), Noah Ludlow (1795-1886), the Placides (1799-1870) evoke a theatre both adventurous and inventive. Ellen Tree (1805-1880), Edwin Forrest (1806-1872), Madame Celeste (1814?-1882) of the dancing feet, the George Farrens represent a later period of touring companies and traveling stars who gave performances in all the southern and western cities. The Historical Society has a number of rare and unique theatre items, journals, account books, letters, etc., used by Professor William G. B. Carson in his history of the St. Louis stage, *The Theatre on the Frontier.*

Two thousand five hundred play-bills, 280 photographs, a collection of pictures which once hung in the Olympic Theatre (1872-1916) are among its treasures.

ST. LOUIS. ST. LOUIS PUBLIC LIBRARY, Olive, 13th and 14th Streets. *Librarian: Arthur E. Bostwick*. Open week-days 9-9; Sundays 9-4. Free to residents of St. Louis. Photographic and photostatic service.

Complete scores of operas, books on the cinema, circus and magic are among the 800 or so theatre volumes, a reckoning which does not include the large number of plays, particularly American, to be found on the shelves. The Boston Collection of play-bills in 50 volumes, covering the years from 1850 to 1870, 182 bound volumes of programmes, 28 scrap-books of photographs clipped from newspapers and magazines and about 1,000 prints enhance a growing theatre library which, through a traveling library department, serves selected groups throughout the state.

NEW HAMPSHIRE

HANOVER. DARTMOUTH COLLEGE LIBRARY. *Librarian: Nathaniel Lewis Goodrich; Reference Librarian: Paul Allen*. Open week-days during the college year 8 a.m.-10 p.m.; Sundays 2-10; Open daily during vacation and holidays (with some exceptions) 8-5. Photographic and photostatic service.

Dartmouth has become the guardian and proud possessor of the MacKaye Collection, that monument to a famous American theatrical family consisting of books, manuscripts, letters and clippings accumulated during the last century by various members of the MacKaye clan. The material served as the basis of *Epoch*, Percy MacKaye's two-volume biography of his father, Steele MacKaye (1842-1894). Pioneer inventive genius, playwright, painter, actor, builder of titanic dreams, Steele MacKaye foresaw and experimented along many of the

lines which the theatre has followed since his day. The records relating to his own history and that of his family are source material for the theatre. The "biographical and bibliographical account," *Annals of an Era*, edited by Edwin Osgood Grover (see Bibliography), indicates the wealth of this collection which supplements a working library of books on the theatre and a growing collection of play-bills and programmes of the later 19th century.

The nucleus of a theatre museum has been established in the drama section of the English Department. Scale models of ancient theatres and a collection of prints and pictorial material form the basis of a permanent exhibition intended to illustrate the history of the theatre for the benefit of students of the department.

NEW JERSEY

NEWARK. THE PUBLIC LIBRARY OF NEWARK, 5 Washington Street. *Librarian: Beatrice Winsor*. Open weekdays 9 a.m.-9:30 p.m.; Sundays 2-9 (at present because of reduced budget, Monday and Tuesday 10-9; Wednesday to Friday 10-6). Photographic and photostatic service.

The practical and historical aspects of the theatre are well represented among the 5,000 or more titles in the Newark Public Library which has programmes of theatre activities in the vicinity from 1892 to 1906 and 10,000 photographs.

NEWARK. NEW JERSEY HISTORICAL SOCIETY, 230 Broadway. *In charge: Mrs. Maud H. Bender*. Open Tuesday to Saturday, September 4 to August 1, 10-5. For reference only. Photographic and photostatic service.

Books, play-bills, photographs, engravings, sheet music, and much material relating to the theatre in New Jersey, and part of the 56,000 volumes in the Society's library, are, with the recently acquired Flanagan Collection of modern drama and music memorabilia and the Newark Public Library's collection of playbills, in the process of arrangement as a theatre collection.

PRINCETON. PRINCETON UNIVERSITY LIBRARY. *Librarian: James Thayer Gerould; William Seymour Theatre Collection, Curator: Robert H. Ball.* Open daily during term 8 a.m.-12 midnight; during vacation 9-5. Photostatic service.

The inauguration of the William Seymour Theatre Collection in the Spring of 1936 marks the entry of Princeton into the category of university libraries boasting well-defined theatre sections. As actor, stage manager and director William Seymour (1855-1933) spent his entire life in the theatre in close association with the leading performers and producers of the last seventy-five years. He married a daughter of E. L. Davenport (1816-1877) and some of this material relates to Fanny Davenport (1850-1898), his sister-in-law, and to other members of this famous theatrical family. Eight hundred bound volumes, 4,500 paper covered plays—many of them prompt books, a large number of play-bills, programmes, letters, clippings, pictures, magazines and newspapers form the nucleus of a collection to which will be added the theatre material already accumulated in the library.

The Laurence Hutton Collection, with its wealth of intimate letters and memorabilia, has material relating to Edwin Booth (1833-1893), Joseph Jefferson (1829-1905), Augustin Daly (1838-1899), Clyde Fitch (1865-1909) and Henry Irving (1838-1905). In the library's general collection are to be found an unusually large number—approximately 10,000—of French plays of the late 18th and early 19th centuries, an excellent German group covering the later 19th century, collections of English drama and a large number of 17th, 18th and 19th century plays in original and early editions.

NEW MEXICO

SANTA FE. MUSEUM OF NEW MEXICO. *President: Daniel Kelly; Director: Edgar L. Hewitt.* Open weekdays 9-12, 1-5; Sundays 2-4.

The dramatic dances, ceremonies and rituals of the American Indian present an exciting field of study and speculation for everyone interested in the sources of the theatre. In the Santa Fe Museum and its library, and in the Laboratory of Anthropology (*Chairman: A. V. Kidder; Director: Jesse L. Nusbaum; Curator: Kenneth M. Chapman*), will be found a vast amount of material relating to the history and customs of the American Indian. Masks, costumes, and dance paraphernalia present a visual record of past and present ceremonials. The Libraries of both institutes contain plays, Spanish, Spanish-American and Indian, illustrating the influence of Spain on the cultural development of the Southwest, as well as the interesting relation between Indian and Christian ritual as expressed in religious plays and pageants. Field work is carried on under Edgar L. Hewitt, director of the School of American Research, under the auspices of the Museum which is also the headquarters of the State Library Extension Service.

NEW YORK

BUFFALO. THE GROSVENOR LIBRARY, Franklin and Edward Streets. *Librarian: Augustus H. Shearer; in charge of Theatre Collection: Ida Cheplowitz*. Open weekdays 9 a.m.-10 p.m.; Sundays 2-9. For reference only. Photostatic service.

A special room is set aside for a well-rounded and serviceable drama and theatre section—more than 5,000 volumes—in this reference library, which also has a very fine collection of books on costume and theatre architecture. Modern drama is particularly well represented and active files of programmes, playbills, scrap-books, prints and clippings are being developed.

BUFFALO. BUFFALO PUBLIC LIBRARY. *Librarian: Alexander Galt; Advisor: Grace E. Sherwood*. Open weekdays 9-9, Sundays 2-9 (for reading only). Photographing by permission.

As part of a large general library, there are 8,000 volumes on the theatre and the allied arts of music and cinema. In addition, the library owns several volumes of the old Academy Theatre programmes of the late 19th century, many photographs of actors and clippings about their activities.

ITHACA. CORNELL UNIVERSITY LIBRARY. *Librarian: Dr. Otto Kinkeldy*. Open week-days 8 a.m.-10 p.m. Restricted to faculty and students except for inter-library loans. Photographing by permission.

A record of activities in the English, American and German theatre from 1778 to 1916 exists in the library's collection of 13,000 play-bills. Five thousand five hundred photographs of actors and 3,500 plays (not yet catalogued) represent the 19th century theatre. Among the 1,500 to 2,000 volumes on the theatre (other than dramatic literature) there are a number of illustrated theatre histories and biographies. As most of the plays are classified in the usual way, with the literature of the countries concerned, it is impossible to estimate the total. With its large and well-equipped Shakespeare collection, its 294 volumes on Molière and the special collections already mentioned it is among the seven or eight leading university libraries in the country.

NEW YORK. BROOKLYN PUBLIC LIBRARY (Montague Branch), 197 Montague Street. *Director: Milton J. Ferguson; Circulating Collection, Branch Librarian: Ada J. Cobb; Reference Collection, Reference Librarian: J. E. Cross*. Open week-days 9-9; Sundays and holidays 2-6. Photographing and photostating by permission.

Many books on costume, 717 opera scores, 300 librettos, 450 bound volumes of theatre periodicals including early English magazines, collections of English, American and European plays are included among the 7,000 volumes on drama and theatre which form part of the general library.

NEW YORK. COLUMBIA UNIVERSITY LIBRARY.

Director of Libraries: C. C. Williamson; Librarian: Roger Howson; Department of English and Comparative Literatures, Brander Matthews Dramatic Museum, Curator: Jean E. Spaulding. Library open week-days during term 8:30 a.m.-10 p.m.; Sundays 2-6; week days during vacation 8:30-6. Not open to general public except by special arrangement. Dramatic Museum open Monday to Friday during term, 10-12 a.m.; 2-4 p.m. For members of department only. Others may apply to the Committee in charge stating qualifications and use to be made of material. University has photostatic facilities.

Columbia was the first university in America to establish a Chair of Dramatic Literature, appointing Brander Matthews (1852-1929) to that post in 1900 and thereby creating a new era in American letters. The drama took its place once more among the major forms of cultural expression. The Dramatic Museum and Library founded by Professor Matthews still remains the nucleus of the Columbia Library theatre collection. Describing the library in his *Papers on Playmaking* (1916) he states that it was made up of books from the Carpenter Library as well as those in the Department of English and Comparative Literature to which the Dramatic Museum belongs. It then contained approximately 5,000 volumes which have now grown to some 7,550, including collections on Molière (1622-1673), Sheridan (1751-1816) and much Americana. Brander Matthews' own manuscript letters and plays, ten volumes of accounts and data on Daly's Theatre are other items of interest for the student of the American scene. The Dramatic Museum, opened only by appointment, contains models of Greek, Japanese, French, Elizabethan and mystery play stages as well as modern sets. English play bills, English, French, Javanese and Italian marionettes and shadow figures, photographs, prints and extra-illustrated books on the theatre are among the treasures of the Museum. Among the many books on drama and the theatre in the general collection will be found an unusually large group on English drama, including 2,000 volumes of

Shakespeariana. Greek drama numbers some 230 volumes, French, 400, and other nations are well represented. Of special interest are the Spanish plays in manuscript and the late 17th and early 18th century French plays, also in manuscript (photostatic reproduction) which include plays by Carolet, King of the Marionettes.

The Music Department has 450 opera scores, some of them full orchestral, the majority piano and miniature scores. The Avery Library of Architecture has a small but important collection of books on the theatre including scale drawings of eighteenth and nineteenth century theatres. The Japanese and Chinese theatre material in the Library is outstanding. Japan is represented by an exhaustive collection of books on the history of the Japanese theatre (in Japanese) as well as a good working collection in English. In the Chinese collection are to be found plays of the Yuan (c. 1200), Ming and Ching Dynasties covering a period of seven centuries. The theatre has always held a strong attraction for Chinese and Japanese artists and the Oriental art books and print collections of the library abound in colored prints of actors in costume.

NEW YORK. THE FRICK ART REFERENCE LIBRARY, 10 East 71st Street. *Director: Miss Helen C. Frick; Librarian: Miss Ethelwyn Manning; Reference Librarian: Miss Hannah G. Johnson.* Open Monday to Friday 10-4; Saturdays 10-12. Open to general public by appointment. Photostatic and photographic service.

The wealth of material here assembled will be found most useful to the student of stage design, history and costume—over 185,000 reproductions of Occidental paintings, drawings, sculpture, illuminated manuscripts, as well as 40,000 books and pamphlets covering the same field. Although the chief emphasis of the collection is on the artist and his work, and there is no theatre collection as such, the amount and variety of material concentrated here and its accessibility make the library invaluable to the designer as well as to theatre research workers.

NEW YORK. THE METROPOLITAN MUSEUM OF ART, Fifth Avenue and 82nd Street. *Director: Herbert E. Winlock; Librarian: William Clifford.* Open Monday to Friday 10-5; Saturdays 10-6; Sundays 1-6. Photostatic and photographic service. Mondays and Fridays, 25¢.

In addition to the obvious value of a great museum to the stage and costume designer, the Metropolitan has several collections of particular theatre interest. The Classical Department contains a number of statuettes of Greek comedians, and its vases are rich in illustrative material concerning Greek religious processions and dances. The Far Eastern Department has an extensive collection of Nō robes (see Bibliography), as well as many Chinese theatre costumes. The Print Department has a wealth of material not classified as theatre but easily found by the student with some knowledge of theatre artists and architects. Its festival books are particularly interesting and varied. The Library has over 200 volumes on theatre architecture, stage design and costuming and a vast amount of background material in its general books and periodicals on art, architecture, costume and design.

NEW YORK. MUSEUM OF THE AMERICAN INDIAN, HEYE FOUNDATION, Broadway and 155th Street. *Director: George G. Heye.* Open daily 2-5. Photographic and photostatic service.

A museum devoted exclusively to the Indian of the Western Hemisphere is bound to be rich in material of value to the student of primitive dance and theatre forms. Here are masks from every quarter of the two Americas, from Alaska to South America. Pueblo, Zuni, Iroquois, Seneca, Hopi, Eskimo, Aleutian Island masks, costumes and ceremonial paraphernalia illustrate the great variety of methods by which primitive peoples express their mimetic instinct. Unusual items are the "live mask" of the Seneca Indians—a mask carved in a living tree and cut from it after it is finished; a mask representing an oriental face; "Solid Face" masks; masks made of every kind

of wood, bark and animal skin. The collection from Southeast Alaska, particularly that of the Tlingit Indians, is unusually dramatic in quality. There are animal-head masks, masks with rolling eyes, double masks of giant size showing the dancer's face in the mouth opening and many other unusual specimens.

The books on the Indians of both North and South America were originally housed in the basement of the museum, but as they grew in number and importance they were transferred to The Huntington Free Library and Reading Rooms at 7 Westchester Square, The Bronx (*Librarian: Frederick Blossom*). The Library contains 15,000 books and 100,000 items of unbound material such as clippings, pamphlets, blue prints, pictures, etc., one or two plays describing Indian life and much material about Indian dances including photographs of actual dances, descriptions and studies.

NEW YORK. MUSEUM OF THE CITY OF NEW YORK, 1220 Fifth Avenue. *Director: Hardinge Scholle; Curator of Theatre Collection: May Davenport Seymour*. Open week-days (except Tuesday) 10-5; Sundays 1-5. Admission fee Mondays only, 25¢. Photographic and photo-static service.

The history of drama and music in the City of New York from 1785 to the present day, as represented in a collection intended for exhibition as well as for reference, is the special interest of this enterprising museum. Its resources include a large and growing number of New York play-bills, photographs, prints and memorabilia of all sorts. Here also are autograph manuscripts, among them Eugene O'Neill's *Beyond the Horizon*, Belasco's (1859-1931) *Kiki*, *The Return of Peter Grimm*, *The Heart of Maryland*; part of the manuscript of Professor George C. D. Odell's exhaustive *Annals of the New York Stage*; some interesting early American plays in manuscript; Daly (1838-1899) and Wallack (1820-1888) prompt books; 40 volumes of press notices, and newspaper clippings from Charles Frohman's office; a number of actual costumes

and accessories relating to such people as Fanny Kemble (1809-1893) and Edwin Booth (1833-1893); opera librettos and the manuscript of Wagner's first opera. A set of models of theatres showing stages, auditoriums and settings are being built for the Museum.

NEW YORK. MUSEUM OF NATURAL HISTORY.

Honorary Director: George H. Sherwood; Director: Roy Chapman Andrews. Open week-days and holidays 9-5, Sundays 1-5. Open to public. Photographic service by permission.

In the records of primitive dances and rituals, theatre can be studied in one of its basic forms. A wealth of material relating to American Indian ceremonies and customs is assembled here and models showing their daily life give background and color to stimulate the imagination. Various American Indian groups are represented by the fine examples of costumes and paraphernalia used in their dramatic dance rituals: masks, totem poles, helmets, necklaces, Zuni dolls, etc. Dance regalia and ceremonial costumes of the Northwest, the Plains and the Southwest can be studied and compared. The Orient is represented by Chinese marionettes and Javanese shadow figures, musical instruments and a few costumes. A collection of Japanese Nō masks and warrior costumes, masks and rich robes from Tibet, ceremonial drums, headdresses and masks from Africa round out the picture of primitive mimetic art.

NEW YORK. NEW YORK HISTORICAL SOCIETY, 170 Central Park West. *Director: A. J. Wall.* Open week-days 10-5, closed on New Year's Day, Fourth of July, Thanksgiving Day and Christmas.

Among the treasures of New York's theatrical past that have found their way into the safe-keeping of the New York Historical Society are such evocative items as the account book of the Treasurer of the Theatre Royal, John Street, 1779; William Dunlap's (1766-1839) diary; a letter of one Matthew Clarkson dated July 17, 1753 referring to the

building of a theatre in New York that year; an assortment of play-bills, many of them uncatalogued and unclassified and some of them dated as early as 1779; other bills delighting the theatre lover with such names as Macready (1793-1873), Cushman (1816-1876), Kean (1787-1833) or Fanny Ellsler (1810-1884) evoking glimpses of a glorious past. There is no specific theatre collection except for one or two of these programme collections made by devoted theatre-goers and presented to the society. Dr. Edward C. Titus collected over 1,300 programmes between 1876-1910. The Harold Seton and the Reed Collections of photographs are exclusively theatrical, the latter containing 2,000 pictures of actors and actresses who have appeared on the New York stage since the early days of photography up to 1910.

NEW YORK. THE NEW YORK PUBLIC LIBRARY, Fifth Avenue and 42nd Street. *Director: H. M. Lydenberg; Librarian in Charge of Theatre Collection: George Freedley.* Library open week-days 9 a.m.-10 p.m.; Sundays 1-10. Theatre Collection open week-days 10-5. Photographic and photostatic service.

New York, at once the Mecca and the market place of the American theatre, has been for many decades the producing centre of the entire country. "Made on Broadway" was, and to a large extent still is, the hall-mark of professional standing for play and player, artist and director. From Broadway reach the tentacles of theatre ownership and management, control of production rights and the automatic broadcast of press commentaries. Hundreds of plays a year make their initial bow in the New York theatres, and in the records of these productions, past and present, lies a good share of the history of the American scene.

One of the largest and most important collections of books and material relating to the theatre in the United States has slowly accumulated in the stacks and files of the New York Public Library. Five years ago a separate unit was organized

and a special librarian appointed to take charge of the Theatre Collection. In June 1933 a section of the North Reading Room was dedicated to the use of theatre workers, thereby emphasizing the desire of the library not only to serve as a guardian of the past, but to become an active factor in the theatre of the present.

The general resources of the library are large. It is estimated that over 65,000 plays are listed in the main catalogue under the literatures of the countries to which the authors belong. Ten thousand more titles including general books on theatre, stage, drama, history, cinema, are shelved in the Theatre Collection. In the circulation department there are over 66,000—a total (exclusive of theatre material in the art, architecture, music and prints divisions) of over 140,000 volumes on stage and theatre, probably one of the largest collections in the world.

The Theatre Collection itself, besides the 10,000 reference books already mentioned, contains a number of special accessions, chief among them the Robinson Locke Collection with its 500 bound scrap-books and over 4,700 portfolios of material covering the American theatre from 1870 to 1925 (see Bibliography); the George Becks Collection of prompt books; the Altman Collection on the Chicago stage; the David Belasco Collection, a record of the life work of that dominant figure in the American scene; the Hiram Stead Collection with its play-bills, 50,000 and more, its prints, engravings, photographs, clippings and autographs representing the British stage from 1673 to 1932. The vast amount of "fugitive material" included in these collections, the 125,000 play-bills and programmes, the 125,000 photographs, the clippings running to 3,000,000 pieces, the 1,000 original stage and costume designs present a vast array of source material which is being rapidly brought into a homogeneous and usable whole by a thorough system of cataloguing and cross-referencing. The programme, picture and clipping records are being kept up to date, while the older material is being classified and sorted. The collection is taking the cinema in its stride so that it is now possible to follow the

career of a play through its successive theatre productions and its eventual moving-picture reincarnation, with programme, press comment, cast changes, and pictorial record complete.

Some of the treasures of the Theatre Collection are the extra-illustrated edition of the plays given at Daly's, presented to the library by Ada Rehan (1860-1916), and the press books of those theatres, the gift of Augustin Daly's estate; the photographs of American actors and actresses, and the material relating to the St. Louis stage in the Roy Day Collection; the records of the Provincetown Playhouse; the material relating to that immortal pair, Weber and Fields; special collections on magic and the circus. The Hénin Collection of French programmes, play-bills, clippings, engravings and original costume designs forms a vivid pictorial commentary on the French stage. It is contained in 38 bound volumes and covers the entire range of French theatrical history from Callot to the end of the 19th century. The Kleine Collection contains important material relating to the early days of the moving picture industry and cinema records are kept up to date with "stills," newspaper clippings, reviews, scenarios and books on the subject.

Other sections of the library contain items of great interest to the student. Beside many editions of his texts and thousands of books on the subject, Shakespeare is represented by the four original folios and many quartos, and there is a first folio of Ben Jonson (1573-1637) as well. The manuscript of *El Brazil Restituido* by Lope de Vega (1562-1635) has found its way to the sanctuary of the Manuscript Division, the only other Lope in America being the one in the Ticknor Collection of the Boston Public Library. The original pencil holograph of *The Girl and the Judge* by Clyde Fitch (1865-1909), 20,000 autograph letters and personal papers of the playwright, Paul Kester (1870-1933), a complete set of type-scripts of the plays of Charles Hale Hoyt (1860-1900), author of *A Texas Steer*, are among the items of theatrical Americana to be found in the Manuscript and Rare Book Divisions. The library is especially rich in books on costume, 2,100 titles supplemented by

4,500 unmounted clippings and an index of costume plates estimated at about 2,500 indicates the wealth of material available in the Art Division.

The books on Theatre architecture, of which there are over a hundred, include such rare and basic works as those of Furtenbach (1591-1667) and Vitruvius (1st century, B.C.). The Music Division has much that is of prime importance to the theatre and its wealth of material and well established services will be found invaluable. Opera librettos and scores, sheet music, songs and reference material on the dance are among the items relating directly to the theatre. The Oriental, Jewish and Slavonic Divisions have their representative drama collections, while the Spanish play collection is one of the largest in the country.

A number of bibliographies relating to the theatre material in the library have been published from time to time in the Bulletin. Gamble's *The Development of Scenic Art and Stage Machinery* (revised in 1928) which is published in book form is the most extensive of its kind and indicates the wealth of material to be found in all divisions of the library (see Bibliography).

NEW YORK. THE NEW YORK PUBLIC LIBRARY,
CIRCULATION DEPARTMENT. *Chief: Franklin F.
Hopper; Supervisor of Branches: Florence Overton.*

The Picture Collection, under Miss Romana Javitz, has 45,000 or more pictures, photographs, clippings, lithographs, etc., directly relating to a vast variety of theatre subjects among its 500,000 items which may be borrowed on readers' cards. It is in constant use by stage and costume designers. The pictures of furniture, costumes, views, interiors, etc. are invaluable in working out details for period productions. There is a large collection of motion picture "stills" and prints illustrating the development of the cinema here and abroad. The collection is much like that of the Bibliothèque des Arts Décoratifs in Paris.

The Circulation Department has, as already indicated, a

large collection of books on theatre and drama, 66,000 in all, in circulation both at the Forty-Second Street Branch (Central Circulation) and in its other Branch Libraries. The circulation branch in the central building alone has nearly 6,000 titles on its shelves, and cooperates closely with the Theatre Collection. Of its 4,600 plays, 1,500 are in foreign languages, and this large proportion of foreign titles is reflected in the Branch Library Collections as a whole. About ten percent of the total count of 66,000 volumes are in foreign languages, of which the more important collections are the Italian plays in the Aguilar Branch, 174 East 110th Street, Spanish plays at the 115th Street Branch, the Czech material in the Webster Branch, 1465 York Avenue. The 135th Street Branch houses the Schomburg Collection in the Division of Negro History and Culture and has important material relating to Ira Aldridge (1804-1867).

Recently certain of the Branch libraries have developed an unusual feature: their assembly rooms have been turned into Little Theatres with stages, lighting equipment, small stocks of scenery and every convenience for amateur and student groups. The 135th Street, Hudson Park, Aguilar, Woodstock, Harlem, Muhlenberg, Hamilton Fish Park and George Bruce Branches have theatres of various sizes. Marionette theatres are also much in use in the Branch libraries especially in connection with children's groups.

FIFTY-EIGHTH STREET BRANCH. The first Drama Collection to be established for the use of the general public in a room dedicated exclusively to the theatre was set up in the 58th Street Branch, eleven years ago (January 1925). This Drama and Theatre Room, under the guidance of Miss Eunice Wilson, Librarian, and Miss Julia Gardner, has become a centre for students and workers in the theatre arts. The 7,000 theatre books in the Drama Collection rank this branch library among the large collections in the country; they include plays in English, French, German and Spanish, histories, criticism,

biography, text books of every kind, supplemented by biographical material, indexes and cross-references and a clipping file of play reviews since 1924.

Housed in the Fifty-Eighth Street Branch, the Music Library under the direction of Miss Dorothy Lawton has much material invaluable to theatre workers. It also circulates scores, as well as books on music and is adding to its many services in this field by developing a Dance Section which is growing rapidly. An exhaustive dance bibliography of which several thousand cards are already available is also being prepared under the supervision of the library.

Also in the Fifty-Eighth Street Branch building is the office of the Superintendent of School Work. The 2,000 volumes in this office include an extensive collection of plays and dramatic material for the use of teachers, drama directors, camp counsellors and club leaders.

MUNICIPAL REFERENCE LIBRARY, Municipal Building, City Hall Square. The archives of the City of New York which form the factual background of its theatre history are scattered and difficult to find. Records of theatres, such as licenses, building plans, fire inspection, complaints, etc., from 1915 on can be consulted at the Department of Licenses, 6 Reade Street. Fire records since 1910 and building records since 1920 can be found in the offices of these departments in the Municipal Building, City Hall Square.

For the older records which interest the research worker and student the Municipal Reference Library (*Miss Rebecca Rankin, Librarian*) should be consulted. Here are boxes containing Police, Building and Fire Department documents for earlier periods, reflecting theatre problems through the enforcement of laws and regulations concerning them. The material in these archives relates not only to the physical shell of the theatre but its contents as well, for here are records of cases concerning child actors, the cancellation of licenses, Gerry Society investigations, complaints about the character of per-

formances, letters of protest and details of arrests. The material is scattered through the general city records which are listed chronologically. The boxes contain Police records 1872-1897; Fire Department records 1883-1893; Building Department records 1872-1897. Bound volumes of municipal reports contain statistical material on building plans, number of actors arrested, fire records, and so forth.

NEW YORK. THE PLAYERS' LIBRARY, 16 Gramercy Park. *Librarian: Roy Day*. Private Collection for the use of members of the club.

The nucleus of The Players' Library and Museum was Edwin Booth's (1833-1893) personal collection and its reason for being was Booth's desire that the visual record of the American stage should be preserved. He gave to the Club, which he founded partly for that purpose, his own books, pictures and mementoes, and the collection has grown steadily. The Library now has over 9,000 volumes—play texts, biographies, history, criticism; 50,000 play-bills; records of some 300 contemporary actors and actresses, with pictures, clippings, biographical notes of all kinds. The museum material includes paintings, drawings, mezzotints, engravings, hundreds of photographs, letters, autographs and stage relics such as costumes, properties, and jewelry belonging to great actors of the past.

NEW YORK. QUEENS BOROUGH PUBLIC LIBRARY, Main Branch, Parsons Boulevard, Jamaica. *Chief Librarian: Louis J. Bailey; Art and Music Division, Acting Superintendent: Jean McK. Murphy*. Open week-days 9-9. Photographing by permission.

Housed on the closed shelves of the Art and Music Division in the main branch of the Queens Borough Public Library, Jamaica, are some of the treasures of the Hiler Costume Collection, bought by the library from the American painter, Hilaire Hiler. An extensive bibliography in card form, including

references to books on costume in the British Museum, Bibliothèque Nationale, the libraries of Berlin and Brussels, etc., compiled by Mr. Hiler, is also in the possession of the library and is kept up to date. The outstanding items in the Hiler Collection, which number between 4,000 and 5,000 volumes, are the 25 portfolios of original costume design for opera from the studio of the Lagyes, former costumers of the Théâtre Royale de la Monnaie in Brussels. The portfolio contains original designs in water color and gouache by the Lagyes and other continental artists, colored lithographs, drawings and photographs. The library also has 20 portfolios containing portraits, photographs of engravings and pictures, most of them on costume, rare books on folk costume and fashion of this period, 12 volumes of the *Monumenta Scenica* and many books on the theatre (see Bibliography). The general library has over 3,000 books on drama and theatre combined and a growing collection of scrap-books, reviews and photographs of the current stage.

Other Libraries and Museums in New York

BROOKLYN MUSEUM, Eastern Parkway. *Director: Philip Youtz.* The Indian, African, Javanese and oriental exhibits contain many items of theatre interest, such as masks, costumes, puppets, shadow figures and musical instruments used in connection with theatrical shows.

COOPER UNION. MUSEUM OF THE ARTS OF DECORATION. *Curator: Mary S. M. Gibson; Librarian: Mary Noon.* Devoted mainly to textiles and to 18th century French decorative arts, the library contains some theatre material, notably books on costume and stage history; Venetian puppets in commedia dell'arte characters; two 18th century French peep-shows with plates showing theatre scenes; an illustrated manuscript describing Rachel's *Farewell* and many other items.

THE HISPANIC SOCIETY OF AMERICA, Broadway and 156th Street. (Open to accredited students only.) The Library has one of the finest collections of Spanish material

in the country, including many early editions of Lope de Vega (1562-1635), Cervantes (1547-1616), Calderon (1600-1681) and other Spanish playwrights as well as books on the Spanish theatre, history and criticism.

MUSEUM OF MODERN ART, 11 West 53rd Street. *Curator: Alfred H. Barr, Jr.* Though the museum owns few items of theatre interest in its permanent collection it brought together in 1934 under the direction of Lee Simonson one of the finest international exhibitions of scenic art held in this country (see Bibliography). Recently it has inaugurated a Film Library, 485 Madison Ave., (*Director: John E. Abbott; Curator: Iris Barry*) for the purpose of establishing an historic record of the development of the art of the motion picture by preserving outstanding films for permanent use and record. The library was founded in 1935 and already has over 50 films on its shelves including such history-making pictures as Griffith's *Intolerance* (1916), such unique items as George Méliès' *A Trip to the Moon*, and materials showing various processes in the production of animated cartoons.

THE PIERPONT MORGAN LIBRARY, 29 East 36th Street. *Librarian: Belle da Costa Greene.* (Open to students and accredited members of the public.) Among the priceless treasures of the Library will be found a few items of great interest to theatre students, illustrated books on costume, autographs of playwrights, rare festival books, an early edition of *La Celestina* (1502) which marked the beginning of the Spanish drama, and other material relating to the theatre's past.

NORTH CAROLINA

CHAPEL HILL. UNIVERSITY OF NORTH CAROLINA LIBRARY. *Director: Robert B. Downs.* Open weekdays 8:15 a.m.-10:30 p.m.; Sundays 2-5. Photographic and photostatic service.

It is entirely fitting that the University of North Carolina should house as complete a record of rural and university

theatre developments during the last thirty years as is to be found anywhere in the country. This development is reflected in the career of Frederick H. Koch who, as director of the Dakota and later of the Carolina Playmakers, has been a pioneer in the education and community theatre field. The Carolina Playmakers' Theatre Collection includes 30 scrap-books of play-bills of both Dakota and North Carolina organizations, 2,500 press clippings, 1,000 photographs, manuscripts of plays by Carolina writers (among them Paul Green and Thomas Wolfe) and a collection of some 250 costumes—many of them authentic early Americana.

American drama is emphasized throughout the various sections of the library, particularly in the Archibald Henderson Collection of over 1,800 volumes, many of them plays from the library of that critic and historian of the theatre. The Roland Holt Collection, recently acquired, represents the accumulation of a lifetime of theatregoing in New York and elsewhere and contains programmes, scrap-books, librettos, photographs, manuscripts, letters—a panorama of the theatre during the years when Mary Anderson, Booth (1833-93), Barrett (1838-91), Modjeska (1844-1909), Fanny Davenport (1850-1898), Mansfield (1857-1907), Salvini (1829-1916), Irving (1838-1905), Terry (1848-1928), Julia Marlowe and Maude Adams made theatregoing glamorous, when grand opera was at its height, and stock companies, English, German and even Chinese, flourished exceedingly. Besides its generous stock of American plays, the library has a large number of Spanish plays of the 19th and 20th centuries as well as an excellent working library of general books on the European drama.

O H I O

CLEVELAND. CLEVELAND PUBLIC LIBRARY, 325 Superior Avenue N. E. *Librarian: Linda A. Eastman; Vice Librarian: Louise Prouty; Fine Arts Division: Ruth Wilcox;*

Literature Division: Nellie M. Luehrs. Open week-days 9 a.m.-9:30 p.m. Free to residents; annual fee of \$2.00 for non-residents to use circulating department. Photostatic service.

Although not maintained as a separate department the books on the theatre number 12,000 including a good deal of material on puppetry, opera and cinema as well as plays, history, criticism and text books. There are, in addition, 550 programmes and over 5,000 prints, photographs and engravings.

OKLAHOMA

NORMAN. UNIVERSITY OF OKLAHOMA. *Librarian: J. L. Rader; School of Dramatic Art, Director: Rupert J. Jones.* Open Monday to Friday 8 a.m.-10 p.m., Saturdays 8-6. Open to public by permission, semester fee to students. Photographing by permission.

What would the urbane and elegant Mr. Sheridan have thought had he foreseen the ultimate destination of the copy of his *School for Scandal* which he graciously permitted Mr. B. Oakley to make "at his lodgings in London in the year 1786"? Oklahoma would have seemed farther away than the moon, and a university supported by the state and giving a free college education to its citizens would undoubtedly have struck him as fantastic, yet there in the treasure room of the University Library is Mr. Oakley's long-hand copy of Mr. Sheridan's (1751-1811) play as well as a printed copy of *The Duenna* so rare that even the British Museum does not possess its like. These are precious items from the Joseph Quincy Adams Collection rich in Elizabethan treasures; Beaumont (1584-1616) and Fletcher (1579-1625), Ben Jonson (1573-1637), Heywood (d. 1641), Massinger (1583-1640) and Webster (1580-1625) in early editions; the works of later playwrights; books on the history of the theatre and on theatrical controversy, and about one hundred 19th century play-bills mostly of Covent Garden. The university Library contains, in all, no less than 11,000 volumes on drama and theatre.

PENNSYLVANIA

PHILADELPHIA. HISTORICAL SOCIETY OF PENNSYLVANIA, 1300 Locust Street. *Librarian: Julian P. Boyd.* Open week-days 9-5. For reference only. Photographic and photostatic service.

Philadelphia was once the leading theatrical centre of the United States. Its theatres welcomed traveling troupes from Europe, its managers built up the leading acting companies in the country and sent them out on the road. *The Prince of Parthia*, the first play written by an American to be produced in this country, is at the top of the list of its first nights. The Walnut Street Theatre is one of the oldest theatres in the United States. Since so much theatre history has been made here, theatre historians must study the records in the libraries and museums of the Quaker City. The Historical Society Library has a small but important collection of 18th century play-bills and other source material. The Dreer Collection of portraits and letters is mainly 19th century and local, but the Simon Gratz material covers a wider scope—portraits, manuscripts, letters and memorabilia of actors and actresses and theatre people the world over. A current file of programmes and clippings has been established and is being kept up-to-date.

PHILADELPHIA. THE LIBRARY COMPANY OF PHILADELPHIA, Locust and Juniper Streets. *Librarian: Austin K. Gray.* Open week-days 9-5. Open to general public for reference and on certain conditions. Circulation department restricted mainly to shareholders and subscribers. Photographic and photostatic service.

The British officers improved the shining hour in Philadelphia as they did in New York and Boston by play-acting in the intervals of chasing or being chased by rebels, as is attested by the 1777-1779 play-bills to be found among the war records of the British occupancy in the archives of the Library Company. The story of Philadelphia's later theatre is detailed in

the thirty volumes of play-bills of the McAllister Collection. All together 150 scrap-books, 2,000 play-bills, 200 prints and engravings, mostly relating to the Philadelphia theatre, round out a theatre collection which numbers some 6,500 volumes on all phases of the subject. Besides emphasis on the local American scene, the Elizabethan theatre and books on costuming are particularly important.

PHILADELPHIA. THE FREE LIBRARY OF PHILADELPHIA, Logan Square. *Librarian: Franklin H. Price.* Open week-days 9 a.m.-10 p.m.; Sundays (except June through September) 2-10. Photostatic service.

Five thousand photographs and prints and 10,000 engravings related to the theatre are included in the John Frederick Lewis Collection of Portraits. Pictures and caricatures of individuals, groups and scenes are arranged alphabetically under the name of the persons represented and include many motion picture stars as well as actors, actresses and theatre people. A large collection of books on costume is on the shelves of Pepper Hall for reference and study.

PHILADELPHIA. UNIVERSITY OF PENNSYLVANIA LIBRARY. *Librarian: C. Seymour Thompson; Furness Memorial, Custodian: Mary A. Bennett.* Library open week-days 8:15 a.m.-10 p.m. Furness Memorial open Monday to Friday 9-5; Saturdays 9-12:30. Open to general public for reference only. Furness Memorial Library open for reference only to accredited research students. Photographic and photostatic service.

Three outstanding collections make this library an important one for students of the theatre: the American Drama Collection; the Shakespeare collection of the Horace Howard Furness Memorial which is both a library and a museum; the Rennert Collection of Spanish material including an almost complete collection of Lope de Vega first editions. As the *Life of Lope de Vega* by Hugo Albert Rennert (1858-1927) in its Spanish

translation is the authoritative work in any language on that great and most prolific of Spanish playwrights, the collection which his biographer left to the University is, of course, of unusual interest and value. [The University of California also has a very fine Lope Collection among its Spanish treasures, as has also the Boston Public Library (see Bibliography.)]

The American drama group, begun through the generosity of Morris Clothier, who made possible the acquisition of the Joseph Jackson Collection of American plays, has grown steadily, thanks to the interest of Arthur Hobson Quinn, historian of the American drama. Not only is the collection of American plays, early and late, almost unrivaled, but many plays in manuscript have been acquired, priceless items in the record of the American theatre. Durang's *History of the Philadelphia Stage*, which was never published in book form but appeared in a series of newspaper articles, is among the library's important possessions. The University has begun the publication of a series of histories—the first, chronologically, is *The Philadelphia Theatre in the Eighteenth Century* by Thomas Clark Pollock. The second, *Old Drury of Philadelphia* by Dr. Reese Davis James, is a minute record of the years between 1800 and 1835. The third, *A History of the Philadelphia Theatre, 1835-1855* by Arthur Herman Wilson, will be followed by three more volumes covering the years 1855-1878, 1878-1900, 1900-1910.

The Furness Memorial, housed in a wing of the library, is mainly made up of the books, manuscripts and memorabilia once belonging to the authors of the Variorum Shakespeare. Ten to twelve thousand books by, on or about Shakespeare make this one of the important collections in the country. The various editions, beginning with the quartos of which there is a small group, through the folios to the successive famous editions of Rowe (1674-1718), Pope (1688-1744), Johnson (1709-1784), Malone (1741-1812), etc., are supplemented by contemporary source material as well as a large number of reference books on actors, the theatre, English history and

English and European criticism. The library also has a number of museum pieces, such as Shakespeare's gloves, a model of the Fortune Theatre, and other items associated with the Bard, as well as pictures, photographs, play-bills and letters of actors and actresses, interpreters of Shakespeare.

PITTSBURGH. CARNEGIE INSTITUTE OF TECHNOLOGY, Schenley Park. *General Library, Librarian: Winifred Dennison; Fine Arts Branch, Assistant: Esther E. Fawcett; Drama Department, Director: Elmer Kenyon.* General library open Monday to Friday, 9-9; Saturdays 9-5; Fine Arts Branch open Monday to Friday 9-9; Saturdays 9-12; Department of Drama open September to June, weekdays 9-5. Photostatic service.

The costume collection of the Carnegie Institute of Technology is an outstanding feature of the Institute's Drama Department. It consists of approximately 10,000 costumes including the Poel Collection of Elizabethan Costumes, the Richard Mansfield collection (presented by Mrs. Mansfield in 1918) and many real clothes of early periods, as well as costumes designed and made as part of the work of the Little Theatre. The Elizabethan collection is especially fine. There are about 500 costumes secured from William Poel, founder and director of the Elizabethan Stage Society: medieval, Greek and Elizabethan costumes for lords, ladies, servants, soldiers and monks; shoes, hats, armor, crowns, cloaks and properties; costumes used in *Everyman* when it was first produced at the Charterhouse, London, in 1901. The Elizabethan costumes are used in the annual Shakespearean productions directed by B. Iden Payne on an Elizabethan stage built especially for them. The Mansfield Collection consists of costumes worn by him in such familiar roles as Richard III, Cyrano and Beau Brummel. Costume is also featured on the library shelves in a collection of books on the subject and in the 18,000 mounted pictures included in the Fine Arts Branch of the University Library.

RHODE ISLAND

PROVIDENCE. BROWN UNIVERSITY LIBRARY. *Librarian: Henry B. Van Hoesen; Reference Librarian: Edith R. Blanchard; Harris Collection, Curator: S. Foster Damon; Harris Collection, Custodian: Elizabeth C. Spicer.* Open during term week-days 8:30 a.m.-10-p.m.; Sundays 2-10; during vacation Monday to Friday 9-5; Saturdays 9-1. Photostatic service.

The Harris Collection, one of the major collections of American poetry and drama in America, includes 11,000 volumes of dramatic material. Plays, dialogues and pageants by American authors appear here, and the selection of 18th and early 19th century plays is a notable one. Theatre material is also to be found on the shelves of the general library. Some of the outstanding items of Americana listed in F. P. Hill's *American Plays, printed 1749-1830* (see Bibliography) are James Ralph's (1705?-62) *The Fashionable Lady*, probably the first printed play by an American actually to see professional production. It was printed in London in 1730 "as it is perform'd at the Theatre in Goodman's Fields." Plays by John Howard Payne (1791-1852), James Nelson Barker (1784-1858), Mercy Otis Warren (1728-1814) and many other early adventurers in the dramatic form are to be found here.

TEXAS

AUSTIN. UNIVERSITY OF TEXAS LIBRARY. *Librarian: Donald Coney.* Open Monday to Friday 8 a.m.-10 p.m.; Saturdays, 8-5. Photographic and photostatic service.

The theatre of the Southwest is the oldest as well as the most colorful and romantic in America. The Spanish conquistadors brought theatre with them on their incredible journey—the theatre of Spain's golden age, of Lope de Vega (1562-1635) and Cervantes (1547-1616), of Calderón (1600-

1681) and Alarcon (1581-1639). Mary Austin (1868-1934) has traced the first performance of any kind of European play to a satiric pageant given on the bank of the Rio Grande by a band of pioneer soldiers and settlers and she has actually found the manuscript of the second known performance, that of the famous Spanish drama concerning the Moors and the Christians, which was performed on horseback in the Plaza of San Juan Pueblo on July 10, 1598. The records of this early Spanish theatre are, many of them, still to be found, but the Spanish Collection in the University of Texas must be rich in treasures relating to it. There are 10,000 Spanish plays of the 19th and 20th centuries in its collection of Spanish literature, 400 Mexican plays from the Genaro Garcia Library in its Latin-American group as well as much material concerning early Spanish and Mexican culture.

The Wrenn Collection takes us back to the English theatre, mainly of the 17th and 18th centuries. Among its 6,000 volumes are some 400 plays including Shakespeare quartos and folios, early editions of Beaumont (1584-1616) and Fletcher (1579-1625), an autographed Ben Jonson (1573-1637), and other Elizabethan items. An important section of the collection is devoted to Restoration drama including among its 326 items first editions of all Dryden's (1631-1700) plays; a unique copy of Aphra Behn's (1640-1689) *Oronooko*, a rare file of the Covent Garden Journal; programmes, manuscripts, autographs, etc. Among the unexpected dramatic treasures of its manuscript section are Keat's (1795-1821) *Otho the Great* and Byron's (1788-1824) *Cain and Sardanapalus*.

The Aitken and Stark Collections also include a wealth of dramatic material, while the main library carries a full quota of books on theatrical history, biography, criticism, dramatic literature of all nations and technical books for students. The University has developed an extensive book and information service for the use of teachers and play directors in schools throughout the State.

DALLAS. McCORD THEATRE MUSEUM OF DALLAS, Southern Methodist University. *Chairman of Board: Eli Sanger; Secretary: David R. Russell; Chairman of Museum Committee: Sarah Ghokla.* Open any time by request or appointment; special exhibits open week-days 9-5.

In the summer of 1933, without benefit of a treasury, a collection which should become a significant record of the theatre and drama of the Southwest was founded with one handbill. Since that date, the Museum has acquired through gift 2,900 programmes, 85 play-bills, 1,800 photographs and engravings, manuscripts of 65 plays and theses and many books, pamphlets and magazines. Stage and theatre models, masks and puppets and material concerning the theatre in all parts of the world from China through Europe to Mexico form part of a growing museum and collection, which already numbers some 20,000 items.

WASHINGTON

SEATTLE. SEATTLE PUBLIC LIBRARY, 4th Avenue and Madison Street. *Librarian: Judson T. Jennings.* Open week-days 10-9; Sundays 2-9. Photographing by permission.

The Sayre-Carkeek Theatre Programme Collection of about 13,000 programmes forming almost a complete record of Seattle's theatrical activity from 1864 to the present day is on loan in the library. The collection is shelved chronologically and indexed by actor and play-name. The library has also 2,500 or more books on theatre and drama and a collection of clippings on the theatre in general.

SEATTLE. UNIVERSITY OF WASHINGTON, Division of Drama Library. *Director: Glenn Hughes.* Open Monday to Friday 9-12, 1-4; Saturdays 10-12; evenings Monday to Thursday 7:30-9:30.

The Division of Drama Library, separate from the main University Library, is devoted solely to the theatre. The out-

standing collection of the library consists of 7,500 volumes, many of them acting versions of plays, which are loaned to drama teachers throughout the state.

WISCONSIN

MILWAUKEE. MILWAUKEE PUBLIC LIBRARY. *Librarian: M. S. Dudgeon; Art Department, Librarian: Martha Hornor.* Open week-days 10-9; Sundays 2-9. Photographing by permission.

This is one of the larger public library collections of theatre books. Its 9,000 volumes include a wide range of the theatre's history and arts, with a good proportion of plays—American and foreign—and many practical books of value to working groups. Programmes of the Davidson Theatre for 29 years are available in bound volumes.

Other Libraries and Museums in the United States

The following libraries have more than 5,000 books on the theatre, and work in close cooperation with active Drama Departments in their universities, or colleges. Many of them run extension services for drama groups in their regions. UNIVERSITY OF COLORADO, Boulder, *Librarian: C. Henning Smith*, Extension service. NORTHWESTERN UNIVERSITY, Evanston, Ill., *Librarian: Theodore W. Koch*. DE PAUW UNIVERSITY, Greencastle, Ind., Drama Loan Service. UNIVERSITY OF IOWA, Iowa City, *Acting Director of Library: Grace Van Wormer*. ENOCH PRATT FREE LIBRARY, Baltimore, Md., *Librarian: Joseph L. Wheeler*. UNIVERSITY OF THE STATE OF NEW YORK, Library Extension Division, Albany, N. Y., *Director: Frank L. Tolman*, circulates small libraries on Shakespeare and other subjects. UTICA PUBLIC LIBRARY, Utica, N. Y., *Librarian: Laura Claire Foucher*, a small library which uses its main hall as a theatre for evening performances. UNI-

UNIVERSITY OF CINCINNATI, Cincinnati, Ohio, *Librarian: Edward A. Henry*. UNIVERSITY OF VIRGINIA, University, Va., *Librarian: Harry Clemons*, the Extension Division operates a Bureau of School and Community Drama. UNIVERSITY OF WISCONSIN, Madison, Bureau of Dramatic Activities, Extension Division, *Chief: Ethel Theodora Rockwell*, operates an extensive drama service library, 10,000 volumes, circulating plays to rural and community theatre groups. WISCONSIN FREE LIBRARY COMMISSION, Traveling Library and Student Club Department, Madison, *Chief: Jennie T. Shrager*, rural drama loan service. For teachers and drama leaders throughout the state.

CANADA

ONTARIO

LONDON. THE LIBRARY OF THE UNIVERSITY OF WESTERN ONTARIO. *Librarian: Fred Landon*. Open Monday to Friday 9-5; Saturdays 9-1. Photostatic service.

A Shakespearian collection of some importance is one of the major interests of a general theatre collection numbering about 5,000 books and pamphlets. The recently acquired private library of John D. Barnett has, in addition to a wealth of Shakespeare material, Canadian and English play-bills, clippings, prints, programmes and pamphlets relating to the theatre in both countries.

TORONTO. TORONTO PUBLIC LIBRARY. *Librarian: George H. Locke*. Open daily (except legal holidays) 9-9. Photostating by special arrangement.

A large collection of theatre books and plays, 8,100 titles in all, includes books in both reference and circulating libraries. Facsimiles of Shakespeare quartos and folios, a large number of

pre-Shakespearian titles, standard 17th and 18th century play collections, such as those of Bell and Inchbald and the *Monumenta Scenica* are among the important items in the Reference Department. The circulating library has plays for the use of producing groups, one branch (The Beaches Library) is used as a theatre by an active producing unit and the library auditorium is also available at a small fee to amateur producers. The Hallam Room houses the Hallam Collection and is the centre of the Provincial Dramatic Library of Ontario (*Librarian: Marjorie Jarvis*). This is a membership organization which provides play-producing groups with books on the theatre and working sets of plays. It publishes annotated play-lists, carries on an information service and cooperates with various educational and library organizations in creating an active service for theatre groups in communities and schools throughout the district.

BRITISH COLUMBIA

VICTORIA. PROVINCIAL LIBRARY OF BRITISH COLUMBIA. *Librarian: W. Kaye Lamb, Ph.D.* Open Monday to Friday 9-5; Saturdays 9-1. Photographic and photostatic service.

Copies of the rare second and fourth folios of Shakespeare have found their resting place in this library, which boasts Elizabethan treasures in its Shakespearian collection. English and Canadian play-bills, engravings, programmes of 19th century theatrical events in British Columbia are among the theatre items in its archives, while the large collection of books and manuscripts relating to Vancouver Island and the entire district is a rich mine of source material for enterprising playwrights.

The Provincial Museum in Victoria has a very fine collection of masks of the Northwest coast and much valuable material relating to the Indians of this district, their rituals and dance dramas.

MEXICO AND SOUTH AMERICA

Little or no record has been kept of the stage and drama of these countries. What there is will be found in the national libraries and theatres in each capital. Only an extremely diligent search would be likely of reward. The companies that came out from Spain to her colonies seem to have left nothing tangible for the historian to chronicle.

ARGENTINE REPUBLIC

BUENOS AIRES. BIBLIOTECA NACIONAL, Calle México 564. *Director: Gustavo Martínez Zuviría (Hugo Wast)*. Open daily (except legal holidays) 12-8:30. Students must photograph material with their own cameras as no facilities are provided by the library and material may not leave the building. There is a special room for research workers.

The theatre collection is entirely made up of books relating to the national drama and stage. These number 15,000 and are undocumented by programmes, photographs and like material.

COLOMBIA

BOGOTA. BIBLIOTECA NACIONAL. *Director: Daniel Samper Ortega*.

The work of collecting theatre records has only just begun and no catalogue has been made. The library has interested itself in productions at the Teatro de Colon but an international conflict put an end to that. An effort is being made to collect scene designs and the costumes themselves as well.

MEXICO

Little information is available concerning theatrical records. Francisco Monterde Garcia Icazbalceta in his *Bibliografía del*

teatro en Mexico (1934) (see Bibliography) lists the following institutions which he found of most use in preparing his authoritative and well-annotated work:

MEXICO CITY. ARCHIVE GENERAL DE LA NACION. *Director: Rafael Lopez.*

MEXICO CITY. BIBLIOTECA DEL MUSEO NACIONAL DE ARQUEOLOGIA, HISTORIA Y ETNOGRAFIA, 1 a Calle de la Moneda 13. Open daily.

MEXICO CITY. BIBLIOTECA NACIONAL DE MEXICO, Ave. Uruguay. *Director: Enrique Fernandez Ledesma.* Open week-days 10-5. Closed on holidays.

MEXICO CITY. BIBLIOTECA DE LAS SECRETARIAS DE EDUCACION PUBLICA Y DE HACIENDA. *Librarian: Eduardo Colin.*

EUROPE AND ASIA

A U S T R I A

It would be pleasant to say that wherever there is a great theatre, active and creative over a long period of time, there will develop sooner or later a great collection of theatre material to carry the record and the inspiration of the past to the future, and that from time to time there will be men—theatre men with a collector's sense and something of the librarian's training—whose keen interest in the collection and sensitive appreciation of its value will express itself in a desire to organize the material and present it to the public in the form most suitable for the use of the theatre worker, student and scholar.

If the theatre libraries and museums of Austria were all of the evidence at hand, the case would be proved. For here, starting from the great, centuries-old national collections, and extending out to most of the larger collections in the country, is the history of the country's theatre, and of other theatres as they interlock with Austria's, in books, manuscripts, drawings, engravings, models, stage machines and all the other forms, available to the collector, sorted, catalogued and labelled for the world's service. In almost every case, even in the smaller cities, librarians are well informed concerning their possessions, and equipped to give efficient service; theatre sections have proper accommodations; long association with collections large enough to give opportunities for selection and arrangement has developed these artists' qualities in the library and museum workers.

GRAZ. STEIERMARKISCHE LANDESBIBLIOTHEK
AM JOANNEUM, Kalchbergasse 2. *Director: Dr. Norbert
Stücker.* Open April 16 to July 15 and September 16 to Oc-
tober 15, week-days 9-1, 5-7; October 16 to April 15, week-

days 4-8. There is a circulation department. No fee except for use of current newspapers, magazines and fiction. Photographing by special permission.

A small collection of book material includes 1,000 opera and ballet scripts. Local play-bills date from 1808; 1824-1883 nearly complete. Among the specialties of the Library are ballet, cinema, opera and radio broadcasting. Books and programmes are arranged in order of acquisition.

INNSBRUCK. UNIVERSITÄTSBIBLIOTHEK, Innrain 50. *Director: Dr. Rudolf Flatscher.* Open Monday to Friday 9-12; Saturday 2-6. No fee. Books are circulated within the University only. Photographing usually by the library but permitted to accredited students from abroad.

All books copyrighted in the Tyrol are placed here. There is no special theatre section and material is classified with books in *Artes 4* and *Historia literaria*. Criticisms, clippings, programmes and pictures are collected. The manuscripts are of importance and include the so-called Easter Play of Innsbruck, the Holy Sepulchre Play, the Ascension Play and the Munster Folk Plays (from Münstertal and Seitental of the Vintsch Valley).

SALZBURG. OFFENTLICHE STUDIENBIBLIOTHEK SALZBURG, Universitätsplatz 1. *Director: Dr. Ernst von Frisch.* Open week-days 9-2. Photographing by special permission.

The collection is restricted in scope to Salzburg but the drawings, which are its principal treasure, include work by famous artists both Austrian and Italian who have contributed to the rich theatrical life of the vicinity. Books and bound periodicals number 1,100. The 20 manuscripts of dramatic significance are limited to the baroque period, characteristic of the locality. Among the designers represented are: Valerio Spada (1613-1688), Alessandro Baratta (fl. 1629-30), Lodovico Ottavio Burnacini (1636-1707), Andrea Pozzo (1642-

1709), Carlo Antonio Forti (1657-1732), Ferdinando Galli-Bibiena (1657-1743), Domenico Mauro (fl. 1685-93), Gius. Galli-Bibiena (1696-1756), Antonio Maria Nicolao Beduzzi (fl. 1705-37), Wolfgang Hagenauer (1726-1801), Gius. Piermarini (1734-1808), A. Panitcy, Francesco Santurini, Francesco Sariti.

VIENNA. BUNDESTHEATERMUSEUM, Burgtheater, Ring 12 November. *Director: Dr. Josef Gregor.* Open week-days 9-3. Small fee.

Seven rooms in the Burgtheater, one of the world's great theatres, are devoted to the history of the Viennese stage and opera, not only from the angle of personnel and productions but of scene design and stage mechanics. There are costumes, portraits, memorabilia and miniatures of Adolf von Sonnenthal (1834-1909), Charlotte Wolter (1834-1897), Helene Hartmann (1844-1898), the Devrient family, Fanny Elssler (1810-1884) and other Austrian theatre folk whose fame and influence extended through Europe and even to America. Historical models, each carefully labelled, showing the transition in method from the 17th to the 20th centuries, are displayed, fully lighted, and with devices to permit the miniature stage machines to shift the scenery. There is only a caretaker here because the material is arranged and catalogued by the National Library.

VIENNA. BIBLIOTHEK UND HISTORISCHES MUSEUM, Neues Rathaus, Rathaus Platz. *Director: Hermann Reuther; Department heads, for the Library: Oberrat Dr. Biberhofer; for the Museum: Dr. Karl Wagner.* The reading room of the Library is open week-days except Saturdays 9-7; Saturday 9-1. This is closed July 15th to August 15th. The Museum is open week-days, Tuesday-Saturday 9-1; Sundays and holidays 9-1. The workrooms of the Museum are open week-days 9-1. Photographing with special permission by the studio of the Museum.

The 7,500 volumes present the theatre in many of its varied aspects: miracle plays, *Fastnachtspiele* (Shrovetide plays), court dramas, fairy and magic plays, spectacular pieces showing knights and robbers, animal plays, cinema, radio, dance, etc. The Library has claim to copyright copies when the author has reproduced in his works manuscripts or pictures from its collections.

Among the 65,000 manuscripts on Viennese literature, art and history are several thousand manuscripts of plays, with numerous works by Johann Nestroy (1801-1862), Eduard von Bauernfeld (1802-1870), Friedrich Kaiser (1814-1874), Carl Elmar (1815-1888), Franz Nissel (1831-1893), Ludwig Anzengruber (1839-1889) and Carl Giugno (second half 19th century). There are original drawings of scenery, costumes and decor, many models, some memorabilia, and stage equipment. Thousands of programmes make a record of more than 40 city theatres from the middle of the 18th century to the present, and these are still currently collected. There are several thousand portraits and scenes of the local stage in the form of wood-cuts, copper plate engravings, lithographs and photographs with particular emphasis placed on the Burgtheater and the Wiener Volkstümliches Theater.

VIENNA. NATIONALBIBLIOTHEK, Josefsplatz 1. *Director: Univ. Prof. Hofrat Dr. Josef Bick; Librarian, in charge of the Theatre Collection: Dr. Josef Gregor.* Open week-days 9-3. No fee. All material except rarities may circulate. Photographing with special permission by the studio of the Library.

This is one of the great collections of the world thanks to the energy and interest Austria has always shown in enriching its archives with the work of great foreign artists and scholars as well as its own. The literature and art of all nations is represented here and the theatre section has been organized, installed and extended through the encyclopedic efforts of Dr. Josef Gregor and Dr. Franz Hadamowsky. A wide va-

riety of theatre manuscripts include works which range from Friedrich von Schiller (1759-1805), Johann Nestroy (1801-1862) to Franz Werfel.

Manuscripts date from the 15th century, with the famous Vienna Easter Play, 16th century student plays, and examples of the Jesuit drama. The Library is unique in the completeness and rarity of its possessions in the realm of festival books of all kinds recording in painting, engraving and etching the royal funerals, weddings, coronations which, during the 16th, 17th and 18th centuries especially, enlisted the foremost theatre artists of their time. The finest example of this is the volume in color of the *Funeral Procession of Charles III of Lorraine* (1617).

Thousands of programmes and play-bills, including 159 years of the Burgtheater, chronicle the drama and stage of the last three centuries. Special attention has recently been paid to the cinema here, as it has in certain other of the important collections such as those of the Royal Library in Stockholm, the Clara Ziegler Theatre Museum in Munich, the Rondel Collection at the Bibliothèque de l'Arsenal in Paris, and The New York Public Library.

There are about 1,000 stage and theatre models, 150,000 pictures, including drawings, engravings and photographs representing the work of many artists. Among the most important included are: Jacques Callot (1502-1635), Giacomo Torelli (1608-1678), who invented the device for advancing scenery wings on stage simultaneously, as well as other theatrical improvements, Giovanni Battista Galestruzzi (1615?-1669), Lodovico Ottavio Burnacini (1636-1707), who was court artist of the Imperial Theatre at Vienna under Leopold I and responsible for designs of the great court fêtes, Andrea Pozzo (1642-1709), Ferdinando Galli-Bibiena (1657-1743), Francesco Galli-Bibiena (1659-1739), Daniel Marot (1663-1752), Filippo Juvara (1676-1736), whose drawings for the marionette theatre of Cardinal Ottoboni in Rome attracted wide attention and the principles of which are

applicable to all scenic art, Conte Antonio Daniele Bertoli (1678-1743), Jacques LePautre (d. 1684), Jean-Antoine Watteau (1684-1721), Giovanni Servandoni (1695-1766), Giuseppe Galli-Bibiena (1696-1756), Giovanni Battista Piranesi (1720-1780), Lorenzo Quaglio (1730-1804), long identified with Munich and later with Mannheim theatres, Jakob-Mathias Schmutzer (1733-1811), Josef Platzer (1751-1806), Gasparo Galliari (1760-1818), Antonio de Pian (1784-1851), Giacomo Franco (1818-1895), Ernst Hartmann (1818-1900), Wilhelm Schütz (1840-1898), Antonio Sacchetti, Lorenzo Sacchetti, Izrael Sylvestre, Alfred Roller (1864-).

There are three printed volumes of the catalogue which Dr. Gregor expects will expand to 25 before the work is completed. Titles of these as well as other publications of the library including the *Monumenta Scenica* (*Denkmäler des Theaters*) are to be found in the Bibliography.

VIENNA. STAATLICHE KUNSTSAMMLUNG ALBERTINA 1, Augustinerbastei 6. *Director: Univ. Prof. Hofrat Dr. Josef Bick; Director in charge: Regierungsrat Dr. Anton Reichel; Custodian: Regierungsrat Dr. Heinrich Leporini.* Open Monday, Tuesday, Thursday, Friday 9-2. Wednesday and Saturday 4-7. Sunday closed.

A collection created in 1920 by the union of the former Court Library, founded by Prince Eugene of Savoy, and the arch-ducal art collection Albertina founded by Duke Albert of Sachsen-Teschen. About 25,000 original sketches and 600,000 prints from the end of the 14th century to the present day are arranged chronologically by country and contain, of theatre interest, architectural plans and sketches, historical prints, illustrated books and portraits. There is no subject arrangement, but Dr. Gregor has made such indices for his own collection as are necessary to bring to light the Albertina's treasures.

Other Libraries and Museums in Vienna

The Opera House has exhibits in its lobbies from time to time. These are drawn from the resources of the various Viennese collections. The Private Magic Library of Ottokar Fischer (Columbusgasse 1, Vienna 75) is important, rich in printed books and particularly noteworthy for its memorabilia. Mr. Fischer's relation to legerdemain in Europe is comparable to that of the late Harry Houdini in America. His collection is international in scope and contains portfolios of letters, memorabilia, apparati, etc., of such magicians as Hofzinser, Cagliostro, Herrmann, Lafayette The Great, etc.

C H I N A

In spite of its ancient cult of the theatre China has done little, until recently, in the organization of the documentary evidence relating to it. Even with the generous cooperation of the National Library in Peiping we were able to secure data on only five collections in this huge country. Some of these seem to have been organized according to Western methods probably acquired by Chinese librarians during their student years in the United States.

PEIPING. BIBLIOTHEQUE, ACADEMIE AUGUSTE COMTE DE L'UNIVERSITE FRANCO-CHINOISE.
Librarian: Y. C. Ma. Open week-days 9-12 and 2-5.

The small library of 932 books relating to the stage and drama is available through the efforts and financial support of the *Commission Mixte des Oeuvres Franco-Chinoises*.

PEIPING. CHINESE DRAMA SOCIETY, 45 Jung Hsien Hutung, Inside Ho Ping Men. *Director: Prof. Chi Ju-shan.* Open Saturday and Sunday afternoons. Other days by appointment. Photographic and copying service.

The library of this society devoted to dramatic arts and music contains 2,000 plays, 2,000 books of music, 20 "books

of rhythm," 2,000 items relating to performances in the Palace. Photographs and illustrations, including facial paintings from the Ming Dynasty to the present (1368 to date), are collected. The play-bills include those used in the Palace, in private performance and in theatres. A Chinese Dramatic Dictionary is in process of compilation, and the director has written a number of books on the Chinese stage.

PEIPING. NATIONAL LIBRARY OF PEIPING. *Director: T. L. Yüan.* Open week-days 9 a.m.-10 p.m. No fee. Photostatic service is located within the building. A staff of copyists is maintained to aid scholarly work.

There is no separate theatre section and the 1,200 books and pamphlets of dramatic nature are a part of the general collection. Of particular interest and rarity are the 53 theatre manuscripts from the Yuan (1279-1368) and Ming (1368-1644) dynasties. There are two models of the theatre at the Summer Palace. The Library has its own classification scheme. Its books are used by the general public, and all but rare items may circulate. It has published *The Catalogue of the Exhibition of Chinese drama and music. A Sketch of the Bureau of Drama of the Ch'ing Imperial Household* is in preparation.

PEIPING. PALACE MUSEUM, DEPARTMENT OF HISTORICAL RECORDS. *Director: C. S. Shen.* Open week-days (except Tuesday) 9-12 and 2-5. Special card.

There is a separate theatre section to care for the 3,419 books and 12,000 beautiful costumes which have been used in Chinese theatres. This rich collection is unique. In addition, there are a number of theatre models. The use of the department is restricted; students should apply for permission to study.

TSINGTAO. THE CORMOVA LIBRARY. *Director: Soong Tsung-faung.* Not open to the public.

The 4,000 volumes (approximately) contained in this collection are catalogued according to the Dewey decimal system

and can be made available to a properly qualified student, who should however make application to Dr. Soong. There is no photographic or photostatic service. A catalogue entitled (*Hota lu*) *index to drama collection* was published by the Library in 1931. Other publications include *La Littérature Chinoise Contemporaine*.

CZECHO-SLOVAKIA

Keen interest in the current theatre centred in Prague has developed an understanding of the need to document present accomplishment with historical background and several of the rich libraries and museums have established theatre sections or are about to do so. This theatre interest, moreover, seems to be contagious, for the librarians and custodians are as eager as theatre people themselves to share the use of their collections with students and research workers. Each producing organization is contributing material to perfect the record of the contemporary stage. The modern chronicle and much of the history is housed in the theatre collection of the National Museum; some of the older portions are cared for in the University Library.

PRAGUE. NÁRODNÍ MUSEUM, Václavské náměstí 1700. *Director: Ant. Zemek. Divadelní Oddělení; Curator: Dr. Jan Bartos.* Open daily 9-1. Photographic and photostatic service within the building. Properly accredited students may photograph material with their own cameras.

There is a strongly organized theatre collection, with a separate administrative unit under the directorship of the well known playwright, Jan Bartos. It has 1,000 books which constitute a working library. The extensive repertoire of the National Theatre is reflected in the 1,600 manuscripts preserved here. Programmes and play-bills are of particular importance; 100,000 come from Czecho-Slovakia, especially Prague. There are 7,000 photographs and engravings which

display the pictorial aspects of the local theatres and their established companies. The National Theatre has placed 100 models of its settings under the custodianship of this institution. Five hundred original designs are drawn principally from the work of the following artists, Josef Platzer (1752-1815), Josef Navrátil (1798-1865), František Kolár (1830-1895), Karel Purkyně (1834-1865), T. Moesner, Hugo Uhlík, Vlastislav Hofman (1884-), Josef Čapek (1887-), Bedřich Feuerstein (1892-), Antonín Heythum (1901-1936). There are two oil paintings by Giovanni Maria Galli-Bibiena (1625-1665).

PRAGUE. USTŘEDNÍ KNIHOVNA HLAV. MĚSTA PRAHY, Mariánské nám. 98. *Director: Dr. Jan Thon.* Open daily 9-7; Monday 1-7; Saturday 9-5. This is a circulating library. Photographing by special permission. Students may photograph material with their own cameras.

The books, principally drama, relating to the theatre number 20,000 and are part of the general collection. The interest in dramatic literature is only that which every large city library shows but the theatrical activity in this country stimulates the growth of the collection.

PRAGUE. VEŘEJNÁ A UNIVERSITNÍ KNIHOVNA, 190 Klementinum. *Director: Dr. Jan Emler.* Open daily 8-12:45; 2-6:45. Any one over 16 may be admitted. A portion of the collection may be circulated. Photographic service within the building. Students may photograph material with their own cameras.

There is a large collection of books related to the theatre but the principal interest lies in the 50 manuscripts of Jesuit drama and old Czech liturgical plays. The programmes and play-bills are in process of being indexed and those of the last 30 years of Prague theatres have been arranged. The engravings and photographs are to be catalogued in the future.

DENMARK

Copenhagen, as might be expected, is the focus not only of Danish theatre life but of the theatre collections concerned with Danish material. To find one of the best Oriental theatre collections in Europe in Copenhagen might well be less expected, until it is remembered that the Danes have always been great voyagers, both for pleasure and for commerce, and that the East Asiatic Company, one of the largest traders in the Orient, has been for a long time closely allied with Danish interests.

COPENHAGEN. DET KONGELIGE BIBLIOTEK, Christiansborg Palace. *Librarian: Carl S. Petersen*. Open weekdays 9-7. There is a circulation department. Photographing by the studio in connection with the library. Students may photograph material with their own cameras.

The large collection of Scandinavian plays includes first and rare editions of Ibsen, Björnson and Holberg. The huge manuscript section contains work of Drachman, Paludan-Müller, Oehlenschläger, Hertz, Björnson and Ibsen (*Brand* and *The Wild Duck*), in addition to many letters of theatrical importance. There are more than 20,000 bound programmes and play-bills from Danish playhouses. The engravings with the exception of the Goethe group, which is noteworthy, are a part of the general collection.

COPENHAGEN. NATIONALMUSEET, Den Etnografiske Samling, Vestergade. *Director: Dr. M. Mackeprang; Keeper of the Collection: Thomas Thomsen*. Open daily, except Monday, 10-4. Small fee. Photographic and photostatic service within the museum. Students may photograph material with their own cameras.

The Oriental theatre is richly represented here. Merely to enumerate the objects expertly preserved in this museum is to conjure up the beauty and color of the Eastern stage. There

are Indian actors' costumes and jewelry, shadow figures from Turkey, Java and Siam and from Kelantan in the Malay Peninsula. Masks and headdresses from the Royal Ballet of Siam are on deposit here. Masks for the Nō drama and a wood-cut representing the Japanese theatre in performance. There is a complete set of shadow-play figures (183 pieces) with screen, lamp, boxes for figures and orchestra (15 pieces) presented by the Emperor Pakoe Bawoeno X of Solo to H. M. the King of Denmark during this century to be added to those pieces, a few of which were acquired in the 18th century.

The staff of the museum is preparing a catalogue of photographs of each object with complete written description, location and classification numbers. This will be of enormous value to students.

COPENHAGEN. THEATERHISTORISK MUSEUM, Det Kongelige Hoftheater, Christiansborg Palace. *Director: Dr. Robert Neüendam; Assistant: Jan Neüendam, M.A.* Open Sundays and Wednesdays 1-5, May to October inclusive. Small fee. Photographing by special permission. Students may photograph material with their own cameras. Scholars and foreign students receive a warm welcome.

Dr. Neüendam, of a famous Danish theatre family, was granted permission to turn the Court Theatre, in disuse since the middle of the 19th century, into a museum which was opened in 1922 and has taken its place as one of the unique theatre museums of the world. The floor of the theatre, high up a long flight of stairs, contains cases in its ante-rooms, pleasantly crowded with drawings and photographs of its great past. The stage itself has scenery belonging to its early days. It may be, and has been, used for special representations. The boxes and retiring-rooms contain memorabilia and the lobbies and lounges are lined with dramatic treasures. The long windows give out on to a terrace overlooking a courtyard of the Palace. Among the rarities are mementoes of the famous acting family of Mantzius, best known to the rest of the world

through the historian and actor, Karl Mantzius, whose *History of Theatrical Art* is a famous source book. Of special interest is Nora's costume for the first performance of *A Doll's House* (Copenhagen 1879). The royal boxes (not all kings used the same one) are carefully recreated and contain certain memories of royal theatrical romances. There are a few play manuscripts principally in the form of prompter's copies from 1748 to 1850. There is an almost complete series of programmes and play-bills of Denmark 1760-1922. There are about 15,000 photographs, prints and cuttings of actors and actresses. Original drawings for costumes and scenery by Peder Cramer (1726-1782), Thomas Bruun (1742-1800), Johan Ludwig Gebhard Lund (1777-1867), Christian Bruun (early 19th century), A. Wallich (19th century), Christen F. Christensen (1806-1845), Svend Ludwig Valdemar Gyllich (1837-1895), Carl Lund (1855-), Thorolf Frederik Paludan-Müller Pedersen (1858-), are here (see Bibliography).

FINLAND

Finland has no long dramatic past to record and it is not surprising to find that theatre collections are somewhat meagre. But the energy which supplies present-day theatres is gradually creating collections as well. The theatres playing in Finnish and Swedish (Finland is bi-lingual) have compiled their records and the University Library has preserved the printed plays and the play-bills.

HELSINGFORS. SUOMEN KANSALLISTEATTERI.
Manager: Eino Kalima, Filosofian ministeri; Librarian: Emil Autere. Not open to the public but any serious student is welcomed. Photographing is not allowed but it is possible to purchase photographs during the performance at the theatre.

There are 710 specially made prompter's copies of plays in the repertory. Approximately 1,500 plays are contained in a working library for the use of the company. Handwritten

parts (sides) for 722 dramas are on hand, also bound programmes and play-bills since 1887, photographs of actors and plays, drawings for the settings of seven plays. Scrap-books of newspaper clippings are made annually. There is a large collection of stage costumes from the middle of the 19th century, chiefly Finnish, but also Russian, Mordvinian, Kirghiz, Bulgarian, Chinese and Japanese.

HELSINGFORS. SVENSKA TEATERN. *Director: Dr. Nicken Rönngren.* Not open to the public but any serious student is welcomed. Duplicate photographs for sale. Photographing by special permission. Students may photograph material with their own cameras.

The library is maintained for the use of the company and contains approximately 2,200 Swedish plays, including translations. The majority of these are prompt copies. About 2,000 photographs of scenes from their productions are kept in their archives. Historical costumes, used in their plays, are retained for future use.

HELSINGFORS. UNIVERSITETSBIBLIOTEKET, Unionsgatan 36. *Director: Dr. Th. Tudeer.* Open week-days; reference reading-room 9-9; circulation department 11-4. The principal theatre material is located in the Fennica department and may not be circulated. Photographing and photostating by the studio maintained in the State archives. Students may photograph material with their own cameras.

The University Library takes the place of a national library and receives all books published in Finland. There are 6,000 theatre books, of which 4,100 are plays. Original manuscripts of J. I. Zakarias Topélius (1818-1898) and K. A. Tavasttjerna (1860-1898) and papers and correspondence of the famous Finnish actress, Ida Aalberg (1858-1915), are kept here. The collection of 12,000 programmes and play-bills is the best in the country and dates from the end of the 18th century.

FRANCE

Since the 17th Century when Molière, child of the French farceurs and heir of the Commedia dell'Arte, established his company in Paris and became a part of the court of Louis XIV, France has been the active centre of every form of theatre life. Royal theatres, court theatres, free theatres, national theatres, drama, opera, ballet, dance, have all been at home there. The greatest figures in politics and society, in painting, music, poetry and philosophy, are associated with the history of the theatre in France. From this association, the two essential qualities of French theatre collections might easily be deduced. First, that almost the whole world theatre is represented in some way in vast French (that is, Parisian) theatre collections; and second, the collections themselves are enormous and have been assembled—or, more accurately, accumulated—during many years before methods of classification and exhibition were well organized. Accordingly, most of them are less usable to the student or scholar who does not know his own way about than many smaller and far less valuable collections might be. The student is met with courtesy and attention almost everywhere, but in spite of that help is obliged to dig for himself in a mass of material so vast and varied that it has swamped even the eager curators themselves. In certain larger collections this is no longer true, because of the great labors of avid directors. Moreover, the student or scholar who knows how to follow a clue will find his researches amply rewarded. The Louvre, for instance, has many theatre treasures in its vast accumulation—paintings by Watteau, Dégas, Daumier; many original festival engravings, among them Callot's; source material of all kinds not classified as theatre but forming the essential background of theatre history.

PARIS. LES ARCHIVES INTERNATIONALES DE LA DANSE, 6 Rue Vital, (16). *President and founder: Rolf de Maré; Director: Dr. Pierre Tugal.* Open Monday to

Friday 9:30-12 and 2-5:30; Saturday 9:30-12. Photographing by special permission. Students may photograph material with their own cameras.

An entire building given over to the history of the dance and containing a library, museum, theatre and exposition halls contributes a striking variant in the form of theatre collections. Located in a charming section of Passy, it is well planned for the varied use which is made of it and has all the advantages of being a new foundation, with modern methods of installation and organization. Costumes and memorabilia of the Swedish Ballet and particularly those of Jean Borlin are housed in one room. Models of the settings used as well as the designers' sketches are kept. Costumes of Anna Pavlova (1882-1931) and her troupe and those of Maria Taglioni (1804-1884) are here. The models for the ballet are arranged in two tiers tilted so that you look at them from the angle of the audience; the lighting is the same as that used in the production (see Bibliography).

A feature of this collection is its press clipping service which is international as the name of the institution implies. There are about 14,000 clippings mounted in portfolio form, in order of acquisition. These are carefully indexed and cross-indexed from various points of interest to readers. There are 6,000 portraits including all forms of reproduction. The 2,000 books constitute a working library and are supplemented by 3,500 programmes and posters. The whole collection is growing rapidly. The permanent exhibits are supplemented by temporary shows.

PARIS. ARCHIVES NATIONALES, 60, Rue des Francs-Bourgeois (3). *Director: Henri Courteault.* Open 9:30-12; 1-5:30. Closed July 1 to 15. Photographic service through Monsieur Rigal, 14, Rue de Richelieu, Paris. Students may photograph material with their own cameras by permission.

Legal documents of all kinds, autographs, contracts, law-suits, business papers are preserved here, telling their own special story—often one of peculiar interest and value to the

scholar. There is no special collection of theatre material and a subject index, in preparation, is still far from complete. The nature of the vast files of documents is as yet only partially known even to the staff. It is necessary, therefore, to know exactly what you wish when seeking to use this institution. The arrangement of material is roughly chronological, which is of some assistance. Only an experienced research worker can hope to benefit from this potentially valuable source at the present time.

PARIS. BIBLIOTHEQUE DE L'ARSENAL, 1, Rue de Sully (4). *Administrateur: Louis Baliffol; Conservateur: Frantz Calot; Librarian: Madame Horn-Monval.* Open weekdays 10-5. Closed September 1 to 15. Closed holidays. Material may be photographed after permission is obtained. There is a tax ranging from 60 centimes to 5 francs. Students may photograph material with their own cameras by special permission. Books may be borrowed by other libraries, French or foreign, in cases of absolute necessity.

This is the largest theatre collection in France and one of the greatest in the world. Its principal treasure is the Archives Théâtrales Auguste Rondel but other libraries of importance are housed here. Books published in France and foreign countries from the beginning of printing to the first part of the 19th century are located in the *Ancien Fonds, section Belles-Lettres*. Books printed since that time are found in the *Nouveau Fonds, section Théâtre Nouveau*. In 1919 the *section Fonds Donay* was set up through the gift of Georges Donay. Two hundred fifteen manuscripts and 40,000 printed pieces constituting the major part of this library and containing almost every printed French play have already been catalogued.

In the *Ancien Fonds* is to be found the La Vallière collection which is rich in early French drama. This library was added to by Monsieur de Soleinne from whom it was obtained by the Arsenal. The Cordier collection is also worthy of note.

But it is the Rondel material for which this library is famous.

Nineteen rooms in the handsome old building are devoted to its archives. All material concerning a person of importance, whether written by or about him, is placed together on the shelves. Books, magazine articles, newspaper clippings, programmes, portraits, autographs, correspondence, manuscripts are gathered in one place to facilitate study—a unique arrangement which has much to commend it. All countries are liberally represented and the allied and associated arts find their place.

The general order is chronological but special rooms are devoted to particular countries and subjects. The cinema is given considerable emphasis as well as music, the dance, pantomime and court festivals. These fête books are of great rarity and compare favorably with other collections specializing in this field.

Complete sets of first editions of Molière, Racine, Corneille are noteworthy. Victor Hugo (1802-1885) and Victorien Sardou (1831-1908) are well represented in the manuscript section. *Mise-en-scène* and theatre architecture are housed together. The library collects all current material and so its records, dating from the 15th century, are kept constantly up to date. The file of theatrical newspapers, magazines, almanacs and pamphlets, beginning in 1402, is widely used and all scholars as well as men of the theatre turn to it for assistance (see Bibliography).

PARIS. BIBLIOTHEQUE NATIONALE, 58, Rue de Richelieu. *Administrateur: Julien Cain*. Open week-days 9-6. Card required. Not open to the general public.

Though one of the great libraries of the world there is no separate theatre collection. Material will be found in almost all departments. Ninety-seven thousand books relating to the theatre including drama, stage, cinema, etc., make it one of the largest collections anywhere. The number of manuscripts and incunabula is not known. The arrangement is by language and then by author. French is best represented but the Greek,

Latin and Italian sections are strong. Terence, Plautus, Molière and Beaumarchais manuscripts are notable. Engravings by two of the world's greatest costume designers, Jean Louis Bérain (1637-1711) and Jean-Baptiste-Henri Bonnart (1678-1726), are filed in the Department of Medals, together with medals and plaques of stage importance.

The large file of programmes and posters is located in the Department of Prints and Drawings. In addition to the numerous engravings of interest there are drawings by Jacques Callot (1592-1635), Lodovico Ottavio Burnacini (1636-1707), Daniel Marot (1663-1752), Giuseppe Galli-Bibiena (1696-1756), François Chauveau (1621-1676) and Simon Louis de Bocquet (1750-1814). These outstanding artists are responsible for a great interest in standards of theatrical production in France, led by the Bourbon kings. Royal patronage stimulated the stage which flowered in drama, opera and dance. The Louis' danced the ballets contrived by Noverre and set by a distinguished group of designers in a period when theatrical entertainment was an integral part of the lavishness of the court.

The Library has issued a number of catalogues of portraits and drawings in which will be found material relating to the stage. If the student has exact knowledge of what he is seeking he will have little difficulty but if he is interested only in a specific subject he must prepare to make an arduous search because the subject classification is not complete.

PARIS. BIBLIOTHEQUE, ARCHIVES ET MUSEE DU THEATRE NATIONAL DE L'OPERA, 2, Rue Auber (Place Charles Garnier), (9). *Administrateur*: J. G. *Prod'homme*. Open week-days 11-4; 11-5 in summer. Photographing and photostating of material is permitted. Students may use their own cameras by special permission.

Thirty thousand volumes of theatre and music are the nucleus of this rich and well catalogued collection which contains 100,000 engravings and photographs of actors, com-

posers, authors of all countries. There are numerous music manuscripts of early operas and opera libretti. Theatrical scenes, architectural designs, court festivals and public processions date from the 17th century. Memorabilia, costumes, stage jewels are to be found in the museum and numerous models for settings and theatre buildings. There are full files of the most important critical journals. All of their resources are drawn together by a card catalogue prepared by M. Prod'homme when the library was closed during the World War.

Drawings by: Albert Frémiet, André Saglio, Antonio Barbey (fl. early 18th century), Jean Louis Bérain (1637-1711), François Boucher (1703-1770), François Guillaume Menageot (1744-1816), Simon Louis de Bocquet (1750-1814), Alexandre-Evariste Fragonard (1780-1850), Hypolyte Lecomte (1781-1857), Eugène Louis Lami (1800-1890), Guillaume Lépaulle (1804-1886), Louis Boulanger (1807-1867), Pierre Eugene Lacoste (1818-1908), Léon Bakst (1866-1924) and Jacques Dresé (1869-).

Among other important items are the designs of the *Mystère de Valenciennes*, produced in 1547 and those from the Roman theatre at Orange; the business records of the Hôtel de Bourgogne which was the bitter rival of Molière's theatre led by Montfleury in undying enmity; in fact the records of all the opera houses, every score presented on thirteen Parisian stages since 1771. There is an entire section devoted to popular song and sheet music formed by J. B. Weckerlin (see Bibliography).

PARIS. BIBLIOTHEQUE, ARCHIVES ET MUSEE DE LA COMEDIE-FRANÇAISE, 9. Galerie de Chartres. *Librarian: J. Couet.* Open 9:30-5 but only on direct request of a properly accredited scholar. For photographs of any part of the collection address the Librarian.

This collection is enormous though it is confined to the history of one theatre, but a theatre which during its two and a half centuries of existence has seen performances by all the

great French actors of the past including on its roster such names as Talma (1763-1826), Mars (1779-1847), Rachel (1820?-1858), Coquelin (1841-1909), Bernhardt (1844-1923), etc. Paintings from the official salons of Paris, engravings, posters, programmes, drawings, busts, plaques, medals of the house of Molière and Voltaire are preserved for the reverent touch of the scholar. Access is difficult and even when entrance is gained the arrangement is not easily adapted to modern use; nonetheless this is one of the important museums of Paris and the world.

PARIS. BIBLIOTHEQUE DE L'UNION CENTRALE DES ARTS DECORATIFS, Palais du Louvre, 107, Rue de Rivoli, (1). *Conservateur: Paul Ratouis de Limay*. Open week-days 10-12; 1:30-5:30. Closed during August. Photographing by special permission.

This library is of interest not only for its theatre scrap-books but because it is a visual presentation of all types of design and theatre production and mechanics. There are 24 large albums of theatre architecture, French and foreign, and 66 devoted to costume, decoration, stage machinery, scenes from plays and portraits of actors. There are two card catalogues, one for books and one for illustrations. The books have two cards made for each, author and subject. The arrangement of the scrap-books of pictures is by subject and all types of illustrations are utilized.

PARIS. CONSERVATOIRE NATIONAL DE MUSIQUE ET DE DECLAMATION, Rue de Madrid 14. *Administrateur of the library: J. G. Prod'homme*. Open October to June, week-days 10-4. Photographing by special permission. Students may be allowed to photograph material with their own cameras.

While principally devoted to music (there are 20,000 manuscripts of this kind), there is a large collection (circa 25,000) of printed plays. The rarest of these are 18th century drama

in unique editions prepared for the kings of France. There are several thousand 19th century plays as well as 300 metres of shelves filled with single pieces, uncatalogued and arranged according to title. A card catalogue is not yet completed.

PARIS. INSTITUT D'HISTOIRE, DE GEOGRAPHIE ET D'ECONOMIE URBAINES DE LA VILLE DE PARIS, 29, Rue de Sévigné, (3). *Director: Yvar Lapaquellerie-Bizardel*. Open week-days 10-4 in winter; 10-5 in summer. Photographing by special permission. Students may be allowed to photograph material with their own cameras.

The important collection of plays of the Revolution constitutes the particular interest in these 50,000 books devoted to the stage and drama of Paris. These are the rare printings of the pieces used as propaganda during the turbulent days of France's history. They have not as yet been specially chronicled and offer an interesting study for a student of the period. The continuous file of periodicals is remarkable and worthy of notice. A collection of programmes and photographs devoted to local theatres is on file here.

PARIS. MAISON DE VICTOR HUGO, 6, Place des Vosges, (4). *Conservateur: R. E. Schotier*. Open Wednesday to Sunday 10-4 in winter; 10-5 in summer. Closed Monday and Tuesday morning. Photographing by special permission.

This museum is entirely devoted to Victor Hugo (1802-1885) and contains all editions of his works, all available critiques concerning him, his writings, and the romantic dramatic movement in which he figured so largely. There are paintings, water colors, sketches and lithographs of scenes in the plays and the principal characters (such as, for example, Besnard's *The Première of Hernani*, and Boulanger's *Marion Delorme*). There are 40 water color drawings by Eugène Delacroix (1799-1863), Paul Gavarni (1804-1866), Louis Boulanger (1807-1867) and Auguste de Chatillon (1808-1881).

PARIS. MUSEE CARNAVALET, 23, Rue de Sévigné, (3). *Director: Jean-Louis Vandoyer; Attaché, Cabinet d'Estampes: Max Terrier.* Museum open October 15 to March 15, daily (except Monday) 10-4; March 15 to October 15, daily 10-5. Cabinet d'Estampes open week-days 10-12; 2-5. Photographing by special permission. Official photographer is Chez Bulloz, 21, Rue Bonaparte, (6). Students may be allowed to photograph with their own cameras.

Theatre material is concentrated principally in the Department of Prints and Drawings where there are 33 portfolios of portraits of actors and dramatists. There are designs for theatre buildings, projects by Alexandre-Theodore Brongniart (1739-1815). In the museum proper are a series of rooms containing paintings, furniture, bric-à-brac, costumes relating to a particular year, period, or person, of value to a producer or designer wishing to set an historical play. There are some theatrical objects scattered throughout including the famous painting of The Gelosi, which hangs in Room 46. The French theatre 1800-1848 occupies Room 72 and other material is to be found in Rooms 57 and 78.

GERMANY

Probably no country in the world has paid so much attention as Germany has to the care of theatre records. This applies both to the few great collections and to the important special collections that have grown up in the smaller cities and in almost all the capitals of the kingdoms and principalities into which Germany was for so long divided. Not only every German court, but almost every German state and municipality, took a special pride in its local theatre, and the records are considered a notable part of the history of art. Perhaps because of the Germans' pride in their collections and their knowledge that they are organized for use few countries are as receptive to foreign students. Beyond the considerable formality that marks the first use of material in Germany all

goes easily and pleasantly. Visiting students preparing for study in libraries or museums should call on Dr. K. O. Bertling, the director of the Amerika-Institut, Universitätstrasse 8, Berlin, whose kind assistance and helpful introductions will aid in making a survey profitable.

BERLIN. HOHENZOLLERNMUSEUM, Schloss Monbijou, Monbijouplatz 6/9 (N 24). *Director: Dr. Arnold Hildebrand.* Open daily 9-3. Apply to the Director if photographs of any material are desired.

This museum is entirely devoted to the history of Prussia and Brandenburg and contains incidental records of theatrical activities, including a drawing of a theatre planned for the garden of Monbijou Castle at the end of the 18th century. There are paintings, engravings, lithographs and photographs of stage persons.

BERLIN. LESSING MUSEUM, Bruderstrasse 13, (C 2). *Director: Georg Richard Kruse.*

This museum is of interest principally to students of Gotthold Ephraim Lessing (1729-1781). The material relating to him is well and conveniently arranged. It is not unlike the Maison de Victor Hugo in Paris in plan and intention.

BERLIN. MUSEUM DER PREUSSISCHEN STAATSTHEATER, Oberwallstrasse 22, (W. 8). *Director: Dr. Georg Droyscher.* Open daily 11-1. Small fee. First and third Sundays are free. Photographs may be obtained through the museum.

There are about 30,000 volumes in the library of this institution which are devoted to theatrical literature and technique of all countries. Fifty-four manuscripts date from the time of Frederick the Great and are documented by several hundred play-bills as well as more than 1,000 engravings. These chronicle the royal theatres from the 18th century to the last emperor. Special exhibitions are held from time to time, including

a showing of a portion of the Sammlung Louis Schneider now housed in the Staatsbibliothek.

BERLIN. NATIONALGALERIE, Museumstrasse (C 2).
Director: Prof. Dr. Ludwig Justi.

Of special interest here is the collection assembled by Karl Friedrich Schinkel (1781-1841), the great German theatre architect and designer. These projects, drawings, etc., are representative of the age in which he lived. His name is linked with Mozart and Gluck, the scenery of whose operas *Zauberflöte* and *Alceste* were designed by Schinkel.

BERLIN. PREUSSISCHE STAATSBIBLIOTHEK, Unter den Linden 38, (N.W. 7). *Generaldirektor: Dr. Hugo A. Krüss.* Open week-days 9-9. There is a circulation department. Photographic and photostatic service located within the building. Students may photograph material with their own cameras if special permission is granted. German Inter-Library Loan Service is available at small cost.

This library receives copyright deposit copies of all books published in the country. The many thousands of volumes of plays and theatre history are principally devoted to German authors—plays of Goethe, Lessing, Hebbel, Hauptmann, Schiller, Meuserbach and Hans Sachs being well represented. The 16th century is amply covered. Play manuscripts of Goethe, Lessing, Schiller, Klopstock, Kotzebue and Kleist are notable. In addition there is an interesting group of 528 marionette pieces, principally 19th century. Sound scripts of German films and radio plays are collected.

The Dr. Ludwig Brauenfels Collection contains many rare 16th and 17th century Spanish plays, particularly Lope de Vega. There are 6,000 volumes of Spanish drama in the general collection (1850-1920). There are 5,000 portfolios of programmes and play-bills containing more than 200,000 bills. These are all German and are more or less complete since 1899. One of the earliest bills is dated 1754.

BERLIN. SAMMLUNG LOUIS SCHNEIDER, Preussische Staatsbibliothek, Unter den Linden 38, (N.W. 7). *Generaldirektor: Dr. Hugo A. Krüss; Curator: Dr. Winfried Klara.* Open on application to the Director and the Curator. Photographs may be secured with their permission.

There are 1,200 books which constitute a working library for this important collection. The hundred letters and manuscript *sides* are of the Berlin stage of the 18th and first half of the 19th centuries. In addition there are 37 volumes of Berlin play-bills (1806-1847). The engravings are of great interest and number almost 14,000. German, English, French, Italian, Russian and Danish actors and dramatists are well represented in the collection of this distinguished German actor, Louis Schneider (1805-1878), whose contacts with fellow collectors and theatre specialists were endless. There are 500 original drawings by a member of the Bibiena family, Armandus Andreides (1700-1795), Karl Friedrich Schinkel (1781-1841) and Johann Karl Jakob Gerst (1792-1854). All this material has been systematized by Dr. Winfried Klara, its present curator, and by Dr. Badenhäusen later at the Clara Ziegler in Munich. Traditional German thoroughness added to theatrical inventiveness makes its classification noteworthy.

BERLIN. DIE STAATLICHEN MUSEEN, Altes Museum, Am Lustgarten, (C 2). *Generaldirektor: Dr. W. Kummel.* Photographic and photostatic service provided for all museums.

Under the general directorship of Dr. Kummel are the state museums of Prussia which are part of the general system of museums and include the three following collections:

DAS NEUE MUSEUM, Museumstrasse, (C 2). Open daily 9-6. Closed on Mondays.

In the *Kupferstichkabinett* (Department of Engravings) are prints arranged by artist. There is also a subject catalogue in which "theatre" plays a prominent part.

STAATLICHE KUNSTBIBLIOTHEK, Prinz-Albrecht-Strasse 7-A, (S.W. 11). *Director: Prof. Dr. Hermann Schmitz; Curator: Dr. Bruhn.* Open week-days 10-10. Photo-static and photographic service provided within the library. Students may photograph material with their own cameras if permission is granted.

The famous Lipperheide'sche costume collection, containing some 5,000 titles, has been a source of reference for many of the great regisseurs and designers of Germany. Here are to be found several hundred volumes including scrap-books of historical costume. Those relating to Germany, France, Spain, Italy and the Netherlands are of particular interest. Some original drawings as well as about 1,500 engraved portraits, settings, etc. A number of architectural books dealing with the theatre are in the main part of the library.

STAATLICHES MUSEUM FÜR VOLKERKUNDE, Stresemannstrasse 110, (S.W. 11). Open 9-3 daily. Closed on Tuesdays.

Of particular interest here is the collection of Indian, Siamese, Chinese, Japanese, Javanese and Balinese theatre material including masks, shadow-play figures, etc.

BERLIN. THEATERWISSENSCHAFTLICHES INSTITUT AN DER UNIVERSITÄT BERLIN, Breitenstrasse 35, (C 2). *Director: Prof. Dr. Julius Petersen; Assistant: Dr. Winfried Klara.* Open on application. Photographs may be obtained by applying to the Institute.

The Institute houses three collections in its library. First its own, second that of the Gesellschaft für Theatergeschichte on loan and third that of the Vereinigung Künstlerischer Bühnenvorstände, also on loan.

There are 2,953 books for the use of faculty, students and any one else scientifically interested in the history of the theatre. There are 51 huge scrap-books of newspaper reviews and pictures of Berlin productions from 1900 and kept current. Since August 1929 the record is complete. There are

about 500 photographs, including many of English and American actors dating mostly from 1918. There are 580 lantern slides showing scenes of dramatic action for the benefit of the students. In addition are thousands of programmes, illustrations, engravings as well as a number of phonograph records of actors speaking.

The collection of the Society for Theatre History contains about 5,000 books and 115 volumes of theatre programmes besides several thousand unbound ones not yet filed. There are more than 1,000 letters and 3,000 engravings and drawings.

The archives of the Regisseurs' Society contain 600 general works beyond the 300 immensely valuable prompt and producers' books for many important plays presented in Germany, which are of great interest to the student.

BRAUNSCHWEIG. STADTARCHIV UND STADTBIBLIOTHEK ZU BRAUNSCHWEIG, Steintorwall 15.
Director: Dr. Werner Spiess. Open Monday to Friday 9-1; 2-5. Saturday 9-1.

The Hausler Collection comprises 125,000 programmes and play-bills. It was assembled by Major Friedrich Hausler (1780-1865), a native of Braunschweig. He sought specimens of all kinds of bills from Germany, most of the European countries, England, America and Australia. However the emphasis was naturally placed on Germany and Braunschweig and Hanover in particular. There are 42 annual volumes of play-bills of the Court Theatre of his native city and 9 for Hanover in double series, the second set being profusely extra-illustrated.

The Library is unable to carry on additions to the collection on this same scale but bills of the Court Theatre (now the Landestheater) are kept and catalogued. One of the most precious play-bills is that for Lessing's *Emilia Galotti* in its first performance March 13, 1772, which is the only known existing bill. Also well represented here, are the theatres of Berlin, Breslau, Hamburg, Kassel, Leipzig, and particularly Dresden, Magdeburg, Weimar, Vienna and London.

COLOGNE. INSTITUT FUR THEATERWISSENSCHAFT AN DER UNIVERSITAT KOLN VERBUNDEN MIT DEM THEATERMUSEUM, Salierring 45. *Director: Univ. Prof. Dr. Carl Niessen.* Open daily 9-1; 3-7. There is a circulation department the use of which is limited. Photographic service provided within the building. Students may photograph material with their own cameras by special permission.

This celebrated collection contains more than 20,000 books, periodicals and newspapers which cover the wide reach of the theatre. The manuscripts are principally of marionette plays and correspondence of actors. They include also the archives of the Theaterkulturverbandes and the bequest of Max Grube, (the historian of Meiningen). The international theatre is well represented in the programme and play-bill section including a number of bills from Russia. There are 30-40,000 engravings, lithographs and photographs. There are numerous sketches for scenery and costumes as well as several hundred stage models. There is a special group of masks from Asia and Europe. Photographs and postal cards have been made of interesting and rare items in the museum and are for sale there.

FREIBURG I. BR. UNIVERSITATS-BIBLIOTHEK, Rempartstrasse 15. *Director: Dr. Joseph Rest.* Open weekdays 8-7. Photostatic service provided within the building. Students may photograph material with their own cameras by special permission.

The small theatre section is attached to the Art Department and is significant chiefly because of the Schaeffer collection of old Spanish comedies including important Lope de Vega texts. There are handwritten scripts of the classic period.

HAMBURG. MUSEUM FUR HAMBURGISCHE GESCHICHTE, Holstenwall 24, Hamburg 36. *Director: Prof. Dr. Otto Lauffer.* Open daily 9-4. Loans may occasionally be made by the museum. Photographic and photostatic service

provided within the building. Students may photograph material with their own cameras by special permission.

The theatre material is part of the general collection but several spacious rooms are given over to the Hamburg stage. This museum which is a part of the Hamburgische Universität is devoted entirely to the history of their city. There are books, autographs, letters and a large number of programmes from the 18th century to the present day. There are many drawings for scenery and costume as well as a series of beautifully executed historical models; together with the sketch-book of the designer, Ernst Freter, who worked at the beginning of the 19th century.

HAMBURG. STAATS-UND UNIVERSITÄTS-BIBLIOTHEK, Speersort. Director: Prof. Dr. Gustav Wahl. Open week-days for eight hours, usually 9-5. There is a circulation department. Photographic and photostatic service provided within the building. Students may photograph material with their own cameras by special permission.

This important library gives proper emphasis to its strong collection of theatricalia which covers Germany though Hamburg naturally takes first place. There are about 5,300 volumes of plays, operettas, operas and prompt copies, régisseur's books from the Hamburger Stadttheater, especially from the period of the directorship of Friedrich Ludwig Schröder (1744-1816). There are 527 part-books in manuscript form from the same theatre. A recent Goethe exhibit displayed manuscripts, prompt books and play-bills. There are many letters and autographs of actors, singers, directors and dramatists. Of importance are those of Richard Dehmelt (1863-1920), Otto Ernst (1862-1926), Gorch Fock (1880-), Detlev von Liliencron (1844-1909) and Fritz Ernst Stavenhagen (1876-1906).

There are about 20,000 programmes and posters principally from Hamburg theatres of the 18th and 19th centuries. There is a large and uncounted portrait and scene collection, including

all processes of printing, which is limited largely to the local stage. There are oil paintings of Friedrich Gottlieb Klopstock (1724-1803) and Friedrich Ludwig Schroder (1744-1816) as well as the death mask of Detlev von Liliencron (1844-1909). The business records of the city theatre of the 18th and 19th centuries are preserved and are of interest to the present day student of theatre management.

The library gives a form of service which is rare and of great value. It will arrange for the use of important source material in the hands of Hamburg citizens which would otherwise be unknown and unavailable to the student. This form of help is one which all great libraries might give and one which would materially benefit scholarship.

HANOVER. STADTISCHE BUHNEN HANNOVER, Opernhaus, Adolf Hitler Platz 17; Schauspielhaus, Hildesheimerstrasse 229. All communications should be sent to Adolf Hitler Platz 17. *Director: Wilhelm Katz; Superintendent of Opera: Prof. Rudolf Krasselt; Superintendent of Theatre: Alfons Pape.* Open week-days 10-12. Small fee. Students may photograph material with their own cameras by permission.

This library and museum contain both musical and theatrical records of importance. There are 2,650 dramatic works, 695 operatic works, 730 concert works, a Handel Collection (52 volumes), a Bach Collection (44 volumes) as well as a large number of biographies, works on dramaturgy, histories of the stage, art and costume, together with a complete file of their theatre newspaper which has appeared since 1922. There are four manuscripts of operas of Heinrich Marschner (1795-1861), the five-volume theatre chronicle of Dr. Taberger (1815-1858), as well as letters of Marschner, Albert Niemann (1831-1917), Joseph Joachim (1831-1907), and Hans von Bülow (1830-1894), etc. There are also manuscripts of Richard Wagner (1813-1883). The programmes are of Hanover from 1778 to the present day. There are about 1,000 photographs and pictures of actors and dramatists.

Stage costumes are kept in the museum as a record of actual clothing worn in German performances. There are twelve models of settings as well as a model of the Opera House with a miniature stage on which short operas with sound records are presented.

KIEL. INSTITUT FÜR LITERATUR-UND THEATERWISSENSCHAFT AN DER UNIVERSITÄT KIEL, Dänischestr. 19. *Director: Prof. Dr. Lic. Gerhard Fricke; Assistant: Dr. Max Buhrmann.* The Institute is open week-days 8-7; the museums on Sundays. Cards are issued for use of the Institute at 5 marks per semester. Photographic service provided. Students may photograph material with their own cameras by special permission.

There are about 10,000 volumes devoted to the German theatre with particular attention paid to Schleswig-Holstein. The manuscripts numbering 1,000 belonged to actors, musicians and dramatists, particularly Christian Friedrich Hebbel (1813-1863). The several thousand programmes are all German as are the few hundred portraits. There are a number of theatre models. Memorabilia is represented in the effects of Hebbel.

LEIPZIG. DEUTSCHE BUCHEREI, Deutscher Platz (C 1). *Director: Dr. Heinrich Uhrendahl.* Open week-days 8 a.m.-10 p.m. Small fee for card for regular use. Photographic and photostatic service provided within the building. Students may photograph material with their cameras by permission.

Due to the cooperation of German publishers this library is stocked with books and maintained for reference service. There is no separate theatre collection but books and periodicals relating to this subject are collected. Approximately 4,500 single publications and 700 periodicals have been catalogued.

LEIPZIG. MUSEUM FÜR VOLKERKUNDE, Johannisplatz 8/10 (C 1). *Director: Dr. Fritz Krause.* Open Sun-

days 10:30-2; Mondays 12-3; Tuesday to Saturday 9-2. Special collections may be viewed after application to the Director. Students may photograph material with their own cameras by special permission. The negative film, however, becomes the property of the institution. The right of publication must be obtained and a fee paid for it.

The marionette and shadow-play collection is of the first importance. These are backed by books on all phases of the arts; about 200 German puppet-play manuscripts, more than 100 play-bills and posters of German marionette performances since 1800, a large number of marionettes and hand-puppets, several complete theatres with all properties, settings, costumes, etc., belonging to them. There is an even larger collection of shadow-plays with figures, stages, musical instruments, etc., from Turkey, Egypt and Java. There are several original Chinese and Japanese theatrical costumes. There is also a fine model of a Chinese theatre. Magic in its simpler forms is represented.

The Museum possesses a theatre where performances are given, utilizing these collections. They, as well as the apparatus for legerdemain, are sometimes loaned for outside performances. In the purest sense of the word it is a "working" collection.

LEIPZIG. STADTGESCHICHTLICHES MUSEUM, Altes Rathaus, Markt 1 (C 1). *Director: Dr. Friedrich Schulze.* Open week-days 11-1. Material may be photographed but permission is required for reproduction. Students may photograph material with their own cameras by special permission.

All material deals with the history of Leipzig including the several hundred theatre books. There are 100 autographs and autograph letters. There is an incomplete file of programmes of the state and municipal theatres. They also have more than 1,000 portraits of actors connected with their city in addition to pictures of buildings, stage sets, costume designs, etc. They possess original designs by Ernest Freter, Alexander Frenz,

A. Baranowsky, Franz Nitsche, and Arravantinos. The stage models which are of interest are predominantly modern but the period from 1885 is represented.

LEIPZIG. UNIVERSITÄTS BIBLIOTHEK, Beethovenstrasse 6, (C 1). *Director: Prof. Dr. Otto Glauning.* Open week-days 9-1, 3-8. There is a circulation department. Photographic service provided within the building. Students may photograph material with their own cameras by special permission.

A large number of theatre books and plays are part of the general collection. In the manuscript section is the correspondence of the actor, Gustav Friedrich Wilhelm Grossmann, (1746-1796) in Frankfort, as well as work of collaborators of Goethe and portions of *Faust*, Part II. The collection of engravings covering the 16th to 18th centuries is of considerable interest.

MANNHEIM. ARCHIV UND BIBLIOTHEK DES NATIONALTHEATERS. *Director of Museum: Prof. Dr. Friedrich Walter.* Only open on special application. Photographic service located in the Schlossmuseum.

Of principal interest are the plays of the National Theatre from the opening in 1779 to 1839. The play-bills relate only to the local stage. Engravings, wood-cuts, etc., are in the collection of the Schlossmuseum.

MEININGEN. STADTISCHES THEATERMUSEUM. *Director: Georg Lilie.* Open Sundays 11:30-12:30. Photographing of material whether by students or by licensed local photographers is only permitted by special permission of the directors.

There are several hundred volumes which constitute a working library for the museum. Manuscripts, letters, dramaturgical notes, etc., for the theatre of Duke George II of Saxe-Meiningen (1826-1914). The papers of this distinguished innovator of theatrical technique cover the 1866-1914 period.

There are about twenty volumes of play-bills principally of the former Court, now National Theatre, and of the travelling companies (1874-1890), whose tours through Europe were among the first signs of the revival of scenic art. In addition to 800 engravings are the 400 scene and costume sketches of Duke George II, including the gifts of Max Grube who chronicled the theatre history of this city and of Baroness von Feldburg, wife of the duke.

MUNICH. STAATLICHE GRAPHISCHE SAMMLUNG, Neuer Pinakoteck, Barerstrasse 29 (2 N.W.). *Director: Dr. A. Seyler.*

Included in this graphic art collection are several hundred drawings made by members of the Bibiena family, Jacques Callot (1592-1635), Matthaeus Küsel (1621-1682), and the famous Quaglio family who removed from near Lake Como to Munich in the 17th century to take an active part in its artistic and theatrical life. The arrangement is by artist and no special effort is made to segregate material.

MUNICH. THEATERMUSEUM, CLARA ZIEGLER STIFTUNG, Königinstrasse 25 (2 NO). The exhibition rooms at Königinstrasse 25 are open Tuesday to Saturday 10-1 and 3-5; Sundays and holidays 10-1, closed on Mondays. The library and graphic collections at the same address are open Tuesday to Friday 10-1 and 3-5; Saturdays 10-1. The exhibition rooms at the Residenz (entrance from the Hofgarten) are open Sundays 10-1, and Wednesdays 3-5, closed December through March. Photographic service provided.

This is one of the great theatre collections of the world and is a monument to the provident thoughtfulness of the talented German actress, Clara Ziegler (1844-1909) and to the eminent ability of its former curator, Dr. Franz Rapp. Its principal material is housed in the home which Clara Ziegler left to be used as a museum and a library together with a sum of money, the interest of which helps support the

foundation. Opened in the summer of 1910, this institution stemmed from an incident in 1892. That year Clara Ziegler visited the International Music and Theatre Exhibition held in Vienna and was so deeply impressed that she decided to establish a museum where theatre records might be kept permanently.

The library of 40,000 volumes covers the theatre in all aspects, music, dance and costume, and is for reference use only, but books may be loaned to other institutions in Germany. A national inter-library loan makes excellent use of reference books possible and is worthy of development in other countries not now having this service.

The graphic collections are noteworthy and contain 8,000 sketches and reproductions of scenic art and 4,000 costume illustrations. Original work of such designers as the Galli-Bibiena family, Bernardino Galliari (1707-1794), Simon Louis Bocquet (1750-1814), Simon Quaglio (1795-1878), Karl Blechen (1798-1840), Adolphe Appia (1862-1928), Adolf Hengeler (1863-), Fritz Erler (1868-), Julius Diez (1870-), Rochus Gliese, Adolf Mahnke exist here. There are 20,000 photographs and prints of actors, 1,000 of theatre architecture as well as 50,000 programmes and posters.

Phonograph records of scenes from plays and films are collected, which are of use to students and actors. Among their rarities is the earliest film made in Germany by UFA with the great actor Ernest von Possart (1841-1921). There are also whole plays recorded by Radio-Berlin when these were broadcast, that exist nowhere else. These, together with the books and catalogues, are kept in the Ziegler house. In 1932 a number of rooms in the Residenz were given for exhibition and storage space. The seven rooms that are open contain models, sculpture, figurines, designs, etc., chronicling the history of the theatre in Europe in all of its ramifications since early times. Additional rooms are being prepared for permanent exhibit.

The collections of Professor Albert Koster (Leipzig), Professor Berthold Litzmann (Bonn), Dr. Karl Zeiss (Dresden) and Max Littmann have combined to make this library and museum of the first rank. When the German Theatre Exhibit was held in Magdeburg in 1927 almost all the material came from the Clara Ziegler Museum.

MUNICH. UNIVERSITÄTSBIBLIOTHEK, Ludwigstrasse 17. *Director: Dr. Adolf Hülsenbeck.* Open week-days 8-1 and 3-6 or 8. There is a circulation department. Photographic service provided within the building. Students may photograph material with their own cameras by permission.

There is the usual run of printed plays in this library but no special collection. In the manuscript room are between 500 to 600 *Schuldramen* performed in Jesuit schools from the end of the 15th (a record of the most important theatre during the Dark Ages) to the end of the 18th century. A catalogue of these plays, of all church schools of Europe, was compiled in December 1922 by Anton Englert. A bibliography of books on this subject was made at the same time that these plays were analyzed historically.

Other Libraries and Museums in Munich

Two rooms at the HISTORISCHES STADTMUSEUM, St. Jakobsplatz 1 (open Monday to Thursday 10-4; Saturdays 10-4; Sundays 10-1; closed Fridays), contain local theatre records of the 17th, 18th, and 19th centuries, including Mauro and Bibiena engravings, Wedekind, Kotzebue and Goethe autographs.

WEIMAR. THEATERMUSEUM DES DEUTSCHEN NATIONALTHEATERS WEIMAR. *Director: Dr. Ernst Nobbe.* Open daily. Photographic service provided within the building. Students may photograph material with their own cameras by special permission.

The library of this museum contains 2,000 bound operas,

6,000 bound plays and about 2,500 music scores. The museum contains a number of letters and autographs of Schiller, Goethe, Wagner, Liszt, etc. The programme collection covers the 18th and 19th centuries. There are a large number of photographs and prints as well as 58 original drawings for Shakespearean costumes by Carl Emil Doepler (1824-1905) made between 1863-1868.

GREAT BRITAIN AND IRELAND

The enormous literary and illustrative material which has grown up around the world of Shakespeare makes, quite naturally, the heart of many of the most important theatre collections in Great Britain. But the period of Shakespeare's followers, the Restoration drama, the modern drama and the lives of special theatres, both in London and in the provinces, have also acted to focus material. In fact, Great Britain has taken more than usual care to preserve local records, and the historian of the British stage profits when he seeks information from the provincial libraries and museums scattered throughout England, Scotland and Wales. The principal collections, centred in the great cities and the universities are, in many cases, completely catalogued and easily available to the theatre scholar. Legal right of deposit is extended to several British libraries so that the British Museum, the Bodleian Library, the University Library at Cambridge, the National Library of Scotland, the library of Trinity College in Dublin and, on occasion, the National Library of Wales benefit from these acquisitions.

ENGLAND

BATH. LITTLE THEATRE, CITIZEN HOUSE.

Director: Consuelo de Reyes; Librarian in charge of the collection: Peter King. Open week-days 10-6. Material may be photographed within the library-museum by permission but no photographic service is provided.

There are several thousand books and bound periodicals devoted to the history of the theatre, special attention being given to Sarah Kemble Siddons (1755-1831), who distinguished herself at Bath, and Sir Henry Irving (1838-1905), who was a Somerset man. There are a large number of manuscripts of English plays for the last three centuries. Among the thousands of programmes and play-bills are the scrap-books made by Ellen Terry (1848-1928). These bills cover the 18th, 19th and 20th centuries mainly in England as do the several hundred engravings. There are original designs for the Russian ballet, those made by Claude Lovat Fraser (1890-1921) as well as those made for the Little Theatre, Bath, and the Everyman Theatre, Hampstead. There are prompt scripts, sides, medals, busts, stage jewels of Mrs. Siddons and the Kembles and costumes of Irving, Terry and Sir Herbert Beerbohm Tree (1853-1917).

BIRMINGHAM. BIRMINGHAM PUBLIC LIBRARIES, Reference Department, Ratcliff Place, (1). *Librarian: H. M. Cashmore, F.L.A.* Open week-days 10-10; Sundays 3-9. Photostatic and photographic service provided within the library. Students may photograph material with their own cameras by special permission.

One of the greatest Shakespearean Collections in the world is housed in this library. Among other things there are a set of folios (five); nine quartos; a nearly complete set of the Restoration quartos; a set of Ashbée facsimiles of the quartos and 600 volumes of Shakespearean music. These are included in the 27,300 books and pamphlets and 300 bound periodicals. Of special interest is the Forest Collection of Illustrations to Shakespeare's plays bound in 76 volumes and 35 scrap-books of play-bills of productions given between 1779 and 1867 containing 7,500 pieces. There are 16,000 programmes and 23,000 play-bills covering the two special interests of the library, Shakespeare and Birmingham, dating from 1762. There are play-bills for the King Street Theatre (1775-76);

day-bills, etc., for the Prince of Wales Theatre from 1867; posters from 1791 for the Theatre Royal, programmes, posters, etc., for the Birmingham Repertory Theatre since its inception in February 1913. There is a large file of newspaper clippings and of programmes for Shakespearean performances in all countries. Fifty different languages are represented in this magnificent collection. There are many hundreds of portraits including 60 framed ones of Shakespeare, and over 1,000 illustrations of plays which are for reference or home use in addition to a large number of lantern slides which may be borrowed.

BRISTOL. BRISTOL REFERENCE LIBRARY (BRISTOL PUBLIC LIBRARIES), College Green, (1). *Librarian: James Ross, F.L.A., F.R.S.L.* Open Monday to Thursday 10-9; Fridays 10-1. Photographic service provided within the building. Students may photograph material with their own cameras by special permission.

There is a small book collection devoted to the local theatres, past and present. There are five folio volumes of Bristol play-bills, manuscripts, portraits (1672-1843) compiled by Richard Smith. Most of the bills are from the Theatre Royal which was opened on May 30, 1766, when David Garrick (1717-1779) wrote the prologue and epilogue. Volume I of the Smith compilation contains holograph letters from Garrick to Hannah More (1745-1833). There is also a complete set of criticisms and programmes of Bristol's Little Theatre since its founding.

CAMBRIDGE. CLARE COLLEGE LIBRARY. *Librarian: E. H. Spooner.* Open on application to the College. Students may photograph with their own cameras by permission.

This library is principally concerned with the 16th and 17th centuries and such dramatic works as it contains are of that period. In 1620, George Ruggle, the author of *Ignoramus*, presented 284 very scarce French, Italian and Spanish plays.

CAMBRIDGE. PEPYSIAN LIBRARY, Magdalene College. *Librarian: F. McD. C. Turner.* Open Mondays, Tuesdays, Thursdays 12-1, Wednesdays, Fridays, Saturdays 2:30-3:30.

Samuel Pepys (1633-1703) left his library to Magdalene and many interesting 17th century theatre items are to be found in it.

CAMBRIDGE. TRINITY COLLEGE LIBRARY. *Librarian: H. M. Adams.* Open week-days 1:30-3:30 or 2-4.

Its principal treasure is the Capell Collection, the catalogue of which was compiled by W. W. Greg and published in 1903 (see Bibliography). This contains a large amount of Shakespeareana as Capell was an editor of an edition of Shakespeare's plays. Any serious student in this field should visit Trinity.

CHATSWORTH. *The Library*, Chatsworth, Bakewell. *Librarian and Keeper of the Collections: Francis Thompson.*

The collections of the Duke of Devonshire may sometimes be seen by special permission if consent is secured well in advance. The principal theatre treasures are the original drawings of Inigo Jones (1573-1652) and Ferdinando Galli-Bibiena (1657-1743) as well as numerous sketches by unknown theatre artists. The sixth duke added greatly to his dramatic possessions when he purchased the library of the Duke of Roxburghe. In 1821 he had purchased the collections of John Philip Kemble; portions of these have now passed to the Huntington Library in San Marino, California and to the Folger Shakespeare Library in Washington, D. C.

LONDON. BRITISH BROADCASTING CORPORATION, Broadcasting House, Portman Place, (W. 1). *Chairman: Robert Collet Norman.*

Intended for the British Broadcasting Corporation staff only, the play library may be examined by students by special permission of the director. There are 6,000 radio scripts of all

kinds and of considerable importance to any person examining the history of play presentation on the air.

LONDON. THE BRITISH DRAMA LEAGUE, 9 Fitzroy Street (W. 1). *Director: Geoffrey Whitworth; Librarian: Dorothy Coates.* Open Mondays, Tuesdays, Thursdays and Fridays 10-6; Wednesdays 10-9; Saturdays 10-1. Open to members on payment of a fee but welcomes foreign students. Photographing of material may be arranged.

Twenty-five thousand volumes, including sets of plays, which may be rented for amateur productions anywhere in the country. Many important sets of periodicals from 1920 (the date of establishment of the library) exist unbound. Miss A. G. Horniman began the library with the presentation of her collection of manuscripts and annotated prompt-books which formed the repertoire in her seasons at the Gaiety Theatre, Manchester. William Archer bequeathed his collection of programmes, clippings as well as the rest of his library to be held in trust until the foundation of a National Theatre. There are six stage models including Gordon Craig's design for *King Lear*, Act III (see Bibliography).

LONDON. BRITISH MUSEUM, Great Russell Street, (W.C. 1). *Director: Edgar John Forsdyke.* Photographic service. Reading room open 9-6, the special reading rooms have shorter hours. If photographs are reproduced, a copyright charge 7s. 6d. is made. This fee may be reduced or remitted in special circumstances. Students may photograph material with portable cameras, not requiring a stand.

The theatre material in this library, one of the largest in the world, is scattered over a number of departments and is at once the joy and despair of scholars. Concentration in one place or complete cataloguing would make it possible readily to find and use its treasures. There is an enormous collection of plays in all languages from all countries. Of particular interest are the plays sent to the Lord Chamberlain for licensing. The plays

since 1821 have been transferred to the British Museum and are available on the expiration of the copyright.

The manuscripts are of great rarity and variety from liturgical drama through Beaumont and Fletcher, Jonson, Congreve, Garrick, Sheridan, to mention a few, to Ellen Terry's letters to George Bernard Shaw. The Chester cycle, the York cycle of religious plays, early Latin, Italian and Spanish drama are housed in the Manuscript Room. The ledgers of Covent Garden (1767-1822), the account-books of Covent Garden (1735-1767), the leases and agreements relating to Drury Lane, Covent Garden and Lincoln's Inn Fields theatres are here. The principal records of Drury Lane, special material relating to Richard Brinsley Sheridan (1751-1816), the autograph of William Shakespeare, theatre entries for the Swan Playhouse, the Mason Collection devoted to the 19th century Irish stage are important items in this department.

In the Department of Prints and Drawings is Dr. Burney's Collection which contains original material for 16th, 17th, 18th, and 19th centuries. The Malcolm Collection contains some theatre material. There are nine volumes of West's Toy Theatre. The principal artists represented are: Francesco Salviati (1510-1563), Jacques Callot (1592-1635), Stefano della Bella (1610-1664), Giuseppe Galli-Bibiena (1696-1756), Giovanni Battista Piranesi (1720-1778), John Devoto (working 1720-30), Samuel De Wilde (1748-1832), James Roberts (1750-1809) and Karl Friedrich Schinkel (1781-1841). In addition are the theatrical prints listed in the *Catalogue of Engraved British Portraits* as well as a loose portrait file arranged by period (see Bibliography).

In the State Paper Room and Newspaper room are to be found the collections of programmes, play-bills and newspaper clippings, with index. The Harris Collection of London theatre notices (1704-79), Henry's Collection devoted to conjuring (1817-29), the Burney play-bill collection (1768-1817) and the 12 volumes of the Sidney Carr Glyn London play-bills are outstanding.

LONDON. DULWICH COLLEGE LIBRARY, Dulwich, (S.E. 21). *Librarian: William Smart Wright*. Not open to the public, available to students in term. Closed during holidays: December 20 to January 15, April 7 to May 1, August 1 to September 20. Photographs may be made for learned institutions. Students may photograph material with their own cameras by special permission.

Though closed to the general public this library is always made available to scholars. There are 200 volumes on the Elizabethan period as befits the college founded by Edward Alleyn (1566-1626), actor and manager. There are 375 manuscripts, diaries of Alleyn and his father-in-law, Henslowe, dealing with their activities and the management of the Globe and Fortune Theatres and the Bear Garden. There is a placard of *The Plott of the 2nd. Part of Seven Deadly Sins* and a hand-lettered poster for the Bear Garden, circa 1610. There is also a 17th century play entitled *The Tell Tale*, which has never been printed (see Bibliography).

LONDON. FINSBURY PUBLIC LIBRARY, Skinner Street, (E.C. 1). *Borough Librarian: William G. Wilding*. Open week-days 9-9. There is a circulation department. Material may be removed from the building by special permit to allow photographing or photostating. Students may photograph material with their own cameras.

Though the collection is not large it has been the subject of specialization. General works and plays are included for circulation but the real meat of the library is the mass of playbills, prints, photographs and books built up around the theatres local to this section of London. These include the Fortune, Red Bull, Grecian Saloon, Sadler's Wells and Deacon's Music Hall.

LONDON. THE GARRICK CLUB, 13-15 Garrick Street, (W.C. 2). *Honorary Librarian: Dr. E. M. Cox*. Open only on application to the librarian.

There are more than 5,000 volumes, principally plays and biographies. The most important item is the collection of twenty-odd scrap-books devoted to the career of Sir Henry Irving (1838-1905). The collection of portraits hung on the walls of the club-house include work by Sir Joshua Reynolds (1723-1792), John Zoffany (1733-1810) and Samuel De Wilde (1748-1832). This is the finest known group of theatrical portrait paintings and is unique (see Bibliography).

LONDON. THE GREEN ROOM CLUB, Leicester Square, (W.C.). *Librarian: Hutchinson Bland*. Open only on application to the librarian.

The library here is small. Its principal treasure is the complete set of Sir Henry Irving's play-bills. There are a number of prompt-copies as well as some theatrical portraits.

LONDON. GUILDHALL LIBRARY, Guildhall, King Street, City, (E.C. 2). *Librarian: J. L. Douthwaite*. Open week-days 10-6; closed on holidays. Students may photograph material with their own cameras.

The library numbers 4,300 theatre volumes including a large collection of Victorian plays in acting editions. London play-houses and particularly the City of London are the principal subjects of specialization. There are between 11,000 and 12,000 play-bills and programmes, chiefly of the London stage, though the provinces are also represented. There are several triumphal entries among the prints, and a scrap-book devoted to the destruction of the Royal Brunswick Theatre. The Elkanah Settle Collection contains 17th century English illustrations.

LONDON. HAMPSTEAD PUBLIC LIBRARIES, Central Library, Finchley Road, (N.W. 3). *Chief Librarian: Lionel R. McColvin, F.L.A.* Open 9-9. There is a circulation department which is open 10:30-7:30.

There is a fairly extensive collection of dramatic works both

in the Central Reference and the Lending Departments. The former is particularly rich in 17th and 18th century material. Reference books may be lent to responsible students by special permission.

LONDON. NATIONAL PORTRAIT GALLERY, St. Martin's Place, (W.C. 2). *Director: H. M. Hake.* Open daily 10 to 4, 5 or 6 according to the season. Open Sundays 2:30-5:30 (2-4 in winter). Small fee Thursdays and Fridays. Other days free. Photographs of nearly all the portraits are on sale at a small price. Students may not photograph material with their own cameras unless for a very special reason.

There are approximately 70 original paintings, drawings or busts of British actors and actresses. These are chiefly of the 18th and 19th centuries.

LONDON. PUBLIC RECORD OFFICE, Chancery Lane, (S.C. 2). *Keeper of the Records: A. E. Stamp.* Museum open Monday to Friday 2-4; Search Rooms Monday to Friday 10-4:30, Saturdays 10-2. Closed on holidays.

The official documents of England are to be found here and among them are vast quantities of theatrical data. Much better organized than the Archives Nationales in Paris, there is still much material not analyzed for dramatic interest. The licensing of theatres may be found in the *Records of the Lord Chamberlain's Department*. There are 87 volumes, portfolios, etc., of warrants, registers and licenses, inspection reports, building plans, etc. Some material will doubtless be found in the section devoted to the *Master of The Ceremonies* (1612-1846), *The Wardrobe* (1576-1782), and in the *Records of the Treasury*. Disputes in connection with theatres will be found in the *Home Office Records*. For early theatres see *State Papers*. There are important Marlowe and Shakespeare records here and a typed list of all material relating to the latter may be seen. If the names of individual players are known, data may be secured from the Patent Rolls.

LONDON. QUEEN MARY COLLEGE LIBRARY, Mile End Road, (E. 1). *Principal: Prof. Major General Sir Frederick Maurice, K.C.M.G., C.B., L.L.D., D.Lit.; Librarian: John Edwin Cawthorne.* Open 9-8 during the session. There is a circulation department for students and staff. No photographic service.

This institution is a part of the University of London though situated some distance from the central buildings. There are 1,000 books and pamphlets relating to the theatre in addition to 2,000 volumes in the Sir Sidney Lee Memorial Library. This collection forms a part of the general library and was given as a memorial to the late professor of English Language and Literature. The principal items are Shakespeariana, and other Elizabethan and Jacobean dramatists.

LONDON. THE ROYAL INSTITUTE OF BRITISH ARCHITECTS, 66, Portland Place, (W. 1). *Librarian: Edward J. Carter.* Open October 1 to June 30, Monday to Friday 10-8, Saturday 10-5; during July and September, Monday to Friday 10-7; Saturdays 10-2. Closed in August. Material may be photographed at the librarian's discretion. Students may photograph material with their own cameras by special permission.

In addition to architectural books and periodicals of theatrical interest, there are many drawings by Inigo Jones (1573-1652) for masques in the Burlington-Devonshire Collection; original drawings of proscenias in the Salvin Collection; drawings for stage settings by the Galli-Bibiena family, etc., in the Drummond-Stewart Collection as well as some 18th and 19th century theatre plans. Other artists represented by original work are Giuseppe Galli-Bibiena (1696-1756) and Henry Parke (1790-1835).

LONDON. VICTORIA AND ALBERT MUSEUM, South Kensington, (S.W. 7). *Director: Sir Eric Maclagan, C.B.E.; Department of Engraving, Illustration and Design,*

Curator: Martin Hardie; Assistant Curator: James Laver; Keeper of the Library: C. H. Gibbs-Smith. Open week-days 10-5. Photographic service provided within the building. Students may photograph material with their own cameras by special permission.

Due to its thorough organization and cataloguing this is the ranking theatre collection of Great Britain and one of the most outstanding in the world. There is a wealth of material in all fields but the graphic arts are most richly represented.

In the Department of Engraving, Illustration and Design are 100,000 prints which include a large number of portraits of actors, mezzotints of scenes from plays and engravings of ceremonies, festivals, entries, etc. There are hundreds of scenes and costume designs including examples of work by Bernardo Buontalenti (1536-1608), Carlo Fontana (1634-1714), Jean Louis Bérain (1637-1711), Alfonso Parigi, the younger (d. 1656), Sir James Thornhill (1676-1734), Filippo Juvara (1676-1736), Bernardino Galliari (1707-1794), Fabrizio Galliari (1709-1790), William Nicholson (1781-1844), William Roxby Beverley (1824-1889), Frederic Cayley Robinson (1862-1927), Léon Bakst (1866-1924), Charles Ricketts (1866-1931), Claude Lovat Fraser (1870-1921), Gordon Craig (1872-), Nicholas Roerich (1874-), Ernst Stern (1876-), Norman Wilkinson (1878-1934), Michail Larionoff (1881-), Albert Rutherston (1881-), Edmund Dulac (1882-), Nathalie Gontcharova (1881-), Alexandra Exter (1884-), Glyn W. Philpot (1884-), Robert Edmond Jones (1887-), Hermann Rosse (1887-), Paul Nash (1889-), Georges Braque (1882-), Oliver Messel (1905-), Hawes Craven (1837-1910), the Galli-Bibiena Family, the Grieve Family (18th and 19th centuries), the Telbin Family (19th century), Aubrey Hammond, Elizabeth Polunin, Vladimir Polunin, Randolph Schwabe and S. H. Sime. There are models in a small darkened room devoted to this purpose, which include a working model of Drury Lane Theatre (circa

1840), a Toy Theatre by Pollock, and stage settings by Gordon Craig (1872-), Albert Rutherton (1881-), George Sheringham (1884-), Claude Lovat Fraser (1890-1921), Oliver Messel (1905-), etc. (See Bibliography for Catalogue of International Theatre Exhibit, 1922).

The Gabrielle Enthoven Collection forms part of the theatre collection of the Department of Engraving, Illustration and Design under the charge of Mr. Martin Hardie. This collection consists mainly of play-bills and illustrative matter and was presented by Mrs. Enthoven to the Museum in 1925. Its cataloguing and arrangement are maintained under her personal supervision. There are printed texts of plays including 150 prompt copies of Drury Lane. London theatre production from the 18th century to the present day is the subject of this collection. There are over 100,000 London play-bills and programmes and over 6,000 prints which constitute an almost complete record. Play-bills, news cuttings and illustrations are filed for each play, actor and dramatist according to the date each participated in English stage history. Of interest are 240 Garrick bills, bills for most of the performances of Mrs. Siddons (including the first) and nearly complete sets for Kean and Macready (see Bibliography).

In the Library proper there are 400 works on the art of the theatre. In the Dyce Collection, there are about 30 manuscripts of rare 16th and 17th century interludes and plays, including 17th century versions of Beaumont and Fletcher's *The Honest Man's Fortune*, Massinger's *The Parliament of Love*. There are also about 3,000 copies of plays of the 16th, 17th and 18th centuries including rare and early editions of Behn, Centlivre, Cibber, Congreve, D'Avenant, Dryden, Ford, Goldsmith, Heywood, Jonson, Marlowe, Shakespeare (first and second folios and numerous quartos), Sheridan, Shirley, Webster, etc. Also in the Library is the Forster Collection containing in the manuscript section 39 volumes of Garrick correspondence comprising about 2,000 letters.

LONDON. THE WITT LIBRARY, 32, Portman Square, (W. 1). *Director: Sir Robert Witt.* Open to all serious students of art Monday to Friday 10-1, 2-4.

This splendid art reference library is open to the student through the generosity of Sir Robert Witt, who has collected a vast number of photographs and other reproductions of famous paintings and drawings. These are arranged by artist so that any one interested may readily find a specific painter desired. This library served as the inspiration and model for the Frick Art Reference Library in New York.

Other Libraries and Museums in London

THE LIBRARY OF THE NATIONAL OPERATIC AND DRAMATIC ASSOCIATION, New Scala Theatre, Charlotte Street, (W. 1); MIDDLESEX COUNTY RECORDS, Middlesex Guildhall, Broad Sanctuary, Westminster, (S.W. 1); LONDON MUSEUM, Lancaster House, St. James's, (S.W. 1); ROYAL OPERA HOUSE, COVENT GARDEN, Bow Street, Covent Garden (W.C. 2), (The Butt Collection relating to this theatre); SHOREDITCH PUBLIC LIBRARIES, Central Library, Pittfield Street, (N. 1). (Approximately 1,200 play-bills and 315 prints of Shoreditch play-houses, including the Standard, Britannia and City of London theatres and the Theatre of Varieties; Theatre material may also be found at the SOCIETY OF ANTIQUARIES, Burlington House, Piccadilly, (W. 1); STOKE NEWINGTON PUBLIC LIBRARIES, Church Street, (N. 16); THEATRE ROYAL, DRURY LANE, Catherine Street, Strand (W.C. 2), (The Northcote Collection concerned with this theatre).

OXFORD. BODLEIAN LIBRARY. *Librarian: H. H. E. Craster, D. Litt.* Open week-days 9-7; Camera reading-room 10-10. Photographs may only be made after special permission is granted by the University Press photographer.

This famous library has no special theatre collection but its

resources for students of the theatre are considerable. Since 1610 when Sir Thomas Bodley made an agreement with the Stationers' Company under which a copy of every book registered with the Company should be sent to Oxford, the Bodleian has been a Library of Deposit for English books. This privilege has not been fully exercised at every period but is now. The Shakespearean collection here is one of the four most important in England, The British Museum, Trinity College, Cambridge, and the Birmingham Public Library ranking with it in this field. (See Bibliography.)

Special collections of theatrical interest include the Malone Collection of manuscripts and printed books bequeathed in 1821 by Edward Malone, mainly concerned with English drama (1500-1800); the Douce Collection, bequeathed in 1834 by Francis Douce with printed books, portfolios including scenes from plays, stage-settings and costume plates which are unclassified (an important group of dance prints are classified). The Robert Ross Memorial Collection, which is the property of University College, is on permanent deposit in the Bodleian, and deals principally with Oscar Wilde, containing nearly every edition of his works up to 1929 in every language, as well as books and articles about him and his work. 'Donations' is a special collection formed by gifts made through the Friends of the Bodleian, including the autograph manuscripts (or original typescripts) of James Elroy Flecker's *Hassan*, John Galsworthy's *Strife*, T. S. Eliot's *The Rock*, etc., Milton's copies of Euripides with manuscript notes, proof-copies of Shaw's plays with manuscript notes, etc.; and the Thorn-Drury Collection which includes about 80 books annotated and 'grangerized' by G. Thorn-Drury, containing valuable Restoration material including Thorn-Drury's manuscript notes on actors of that period.

Current manuscripts and printed books go to the manuscript and literature sections. Twentieth century London programmes may be found in the former. There are many other sections of the library where theatre material may be found including

the fine collection of 17th and 18th century English newspapers, mainly in the Hope and Nichols collection.

OXFORD. RANDAL H. NEW, 36 Frenchay Road. Private collection.

Devoted to the stage and cinema, but placing its principal emphasis on the latter, this collection is planned to cover the period from 1850-1950. Mr. New has amassed in his home 200,000 pieces concerning 15,000 people belonging to the history of theatrical amusement and is willing to extend the resources of his collection to the serious student. Press-books, stills, reviews, programmes, advertising matter are all included in his library.

OXFORD. WORCESTER COLLEGE LIBRARY.
Librarian: C. H. Wilkinson. Open on application.

There is a choice collection of plays and masques printed before 1750 as well as one theatre drawing sometimes ascribed to Inigo Jones (1573-1652) in addition to a copy which may have been made by Webb, or by some one in their office.

Other Libraries and Museums in Oxford

There is a collection of 17th and 18th century plays and theatre pamphlets at LINCOLN COLLEGE LIBRARY and a small rich collection of examples of printing, including many theatre items, in the museum formed by Mr. John Johnson, Printer to the University at the UNIVERSITY PRESS.

STRATFORD-UPON-AVON. SHAKESPEARE MEMORIAL. *Chairman: Sir Archibald Flower.* Librarianship vacant. Open week-days 10-6 in summer, 10-4 in winter. No photographic service. Students may photograph material with their own cameras.

There are 13,126 volumes in the library including unbound volumes, pamphlets and parts. This collection is entirely de-

voted to Shakespeare and productions of his plays. There are 127 pamphlet boxes and 25 portfolios of prints and play-bills. There are a number of drawings for the theatre, models of the Globe and Blackfriars Theatres and all of Sir Henry Irving's original costumes. There is a typed card catalogue of the library only; other material is still uncatalogued. There are a large number of portraits of Shakespearian actors in the galleries.

IRELAND

All theatre material worthy of consideration is concentrated in Dublin but the country which has given literature a well sustained dramatic movement and two theatres of first importance has not as yet documented its history in libraries and museums. The records evidently are still in private hands and have not found their way into public institutions.

DUBLIN. NATIONAL LIBRARY OF IRELAND, Kildare Street. *Director: Dr. R. I. Best.* Open Monday to Friday 10-10; Saturdays 10-1. Photographic and photostatic service located within the building.

There is a small collection of Irish drama and books about the theatre. The programmes and play-bills of Ireland and especially Dublin are preserved here, in addition to scrap-books of theatrical activities.

SCOTLAND

EDINBURGH. NATIONAL LIBRARY OF SCOTLAND, (1). *Librarian: Henry W. Meikle.* Open Monday to Friday 10-5, Saturdays 10-1.

There is no special theatre collection in the National Library (formerly the Advocates' Library) but the principal mass of Scottish plays is to be found here. Since 1709 this library has possessed the copyright privilege so that there is a large drama collection in English.

WALES

CARDIFF. CARDIFF PUBLIC LIBRARIES, Central Library. *Librarian: Harry Farr.* Open week-days 9:30-9. Material may be photographed by permission.

There are about 2,000 volumes devoted to drama and stage including the Lloyd Richards Collection of 300 volumes of the modern deposited in 1932. There are a small group of early editions of English Restoration dramatists, a series of manuscript play books of the Haymarket (1722-1881) and a large number of play-bills of Welsh theatres.

GREECE

The theatres of classic Greece remain the unsurpassed visual record of one of the great periods in dramatic history. But probably there are written records still in Greece to supplement the theatres themselves. Most of the relics so far discovered have been carried to other parts of the world. Only a sincere search by an experienced scholar can give hope of any success.

ATHENS. NATIONAL ARCHAEOLOGICAL MUSEUM, Rue de Patisia. Open daily 9-12 (except December and January 10-12), afternoons October to March 2—sunset; April, May, September 3—sunset; June, August 4—sunset. Sundays and holidays 10-12.

This is the chief repository of the treasures that remain. Here are to be found 250 pieces including vase paintings, inscriptions, masks, figurines, and fragments of stone and metal. This is the most important collection in the country.

ATHENS. GENNADION, ARCHAEOLOGICAL SCHOOL, Rue de Spensippe. *Librarian: Prof. Dr. C. G. Lowe.* Not open to public. Open to accredited students on week-days 9-12; 2-5; Saturdays 9-12.

A valuable collection of literary works dealing with the

Classical period. Of particular interest is the Aristophanes material containing modern musical scores for a number of plays.

Other Libraries and Museums in Athens

The NATIONAL LIBRARY in Athens contains many books relating to the theatre but as these are not separately catalogued or housed it is impossible to indicate the extent of its resources.

H U N G A R Y

There are dramatic collections in Budapest where Hungarian material is concentrated other than the two considered here, but these two are the only sources that supplied the information necessary to permit a description of their archives.

BUDAPEST. MAGYAR NEMZETI MUZEUM ORSZ. SZECHENYI-KONYVTARA, Muzeumkörut 14-16. *Director: Dr. J. Fitz; Librarian: Mrs. B. Pukánsky-Kádár.* Open daily 9-12. There is a circulation department. Special card required. Photographic service provided within the building. Students may photograph material with their own cameras by special permission.

A large collection of printed books and pamphlets is devoted principally to the Hungarian theatre. There are many prompter's copies of plays in manuscript form. The scrap-books and programmes are mainly from their own country and are arranged by city, then date and finally title. For example: *Kluj. 1829. II. 10. Hamlet.* There are many engravings of actors and scenes from plays acted throughout Hungary.

BUDAPEST. NEMZETI SZINHAZ MUZEUMA, Csokonaiutca 3. *Director: Dr. Géza Voinovich; Manager: Joseph Pataky.* Open week-days in the forenoon. Students may photograph material with their own cameras by permission.

The collection of the National Theatre, which is a small

one, was organized in 1925 and records the activities of that organization since its inception in 1837. Play-bills, scrap-books, engravings, photographs, manuscripts, letters, scene and costume designs and stage and theatre models make up the resources of the museum. Some of these are permanently exhibited in the theatre and the rest are housed in a separate building where the stage costumes and furniture are stored.

Other Libraries and Museums in Budapest

Additional dramatic records may be found at the HUNGARIAN ROYAL OPERA HOUSE (which has its own museum), the MUSEUM OF THE CAPITAL CITY OF BUDAPEST and the HUNGARIAN HISTORICAL MUSEUM, all located in Budapest.

I T A L Y

Through the long period when Italy held sway over the world of art, every town and village, every noble family and many of the religious brotherhoods had some share in the artistic life. Unlike France, where the theatre, as well as music and painting, centred in Paris, the Italian cities maintained their own separate artistic integrity and individuality, and have retained separately, to this day, the record of their great days. This creates a special charm and a special problem for the student of theatre records who, if he has set himself a specific problem in research, must be willing to spend a long time and to go through numberless collections, many of them unindexed, in cities, towns and villages, in the libraries of monasteries and convents, in places where even the curators have no knowledge of treasures they possess. His search may lead him, if permission can be obtained, to the archives of noble families whose ancestors participated in the weddings, funerals and triumphant entries which enlisted the services of such important theatre artists as Parigi, Callot, della Bella, Burnacini, the Galli-Bibiena family and a host of others whose names no longer

survive. In many cases these great artists were engaged not only to record the dramatic festivals and fêtes in engravings and painting, but actually to design and produce them. Their theatre work is in many cases the finest representation of their art which, despite the effort of certain great museums to centralize such work, remains largely unchronicled.

Of organized Italian material there are four legal depositories, where all Italian work printed since 1886 must be placed. These "national libraries" are in Turin, Florence, Rome and Naples. In most libraries in Italy books and engravings are registered according to the "Fund" which purchased them, and are not otherwise catalogued. There are no theatre sections except where specifically mentioned.

BOLOGNA. BIBLIOTECA DEL FASCIO, Casa del Fascio, Via Manzoni 4. *Director: Cav. Aldo Bartolini.* Open week-days 10-5. Photographing by special permission.

The theatrical section of this library, endowed by the Casa del Fascio, houses the collection purchased from the heirs of Antonio Cervi, the Bolognese dramatic critic. His books, manuscripts, photographs, newspaper clippings, theatrical advertisements, programmes and correspondence relate principally to the local stage of the latter half of the nineteenth century and the early years of the twentieth. For the convenience of readers, the library, though maintaining its independence and separate quarters, is united in administration with the Biblioteca Popolare Comunale; together they contain about 30,000 volumes.

BOLOGNA. BIBLIOTECA POPOLARE COMUNALE, Piazza Galvani 1. *Director: Dr. Giovanni Falzoni.* Open week-days 10-5. Photographing by special permission.

This library, in a famous frescoed building near the principal square, contains book material relating to the theatre as well as printed plays. These, with biographies of Italian actors and dramatists, make up its theatrical section, which has no separate organization.

BOLOGNA. REALE PINACOTECA, Via Belle Arti 54. *Director: Prof. Enrico Manceri.* Open week-days 10-4; Sundays 9-12. Small entrance fee.

In one of the alcoves (Room 30) of this handsome art gallery is the collection of Giuseppe Ruggi, presented in 1925, which contains the drawings made for the local theatre by Lorenzo Ruggi (1802-1877), a family name long associated with Bologna and today represented by Lorenzo Ruggi, the director of the Teatro Esperimentale Italiano.

BOLOGNA. REGIA ACCADEMIA DI BELLE ARTI E LICEO ARTISTICO, Via Belle Arti 54. *President: Prof. Iguna Benvenuto Lupino; Librarian: Prof. Giuseppe Liparini.* Open to students. Photographing by permission.

This collection is principally devoted to scene design. There are 130 manuscripts relating to its practical aspects, many of them pen and ink and water color drawings illustrating the writers' points. There are 150 engravings of scenic perspective and 500 original drawings. At the end of every academic year stage models are displayed but are not retained permanently.

FLORENCE. R. BIBLIOTECA NAZIONALE CENTRALE, Lungarno della Borsa. *Director: Comm. Dr. Domenico Fava.* Open daily 9-5:30. Only those above 18 admitted. Circulation strictly limited with small fee attached. Photographing by special permission.

This institution is one of the four Italian legal depositories. About 2,000 theatre books and 12,000 pamphlets date from the inauguration of this right in 1886. There are numerous other books scattered according to the various funds which enabled their purchase.

There are 200 musical manuscripts, 235 volumes of ancient music, and 250 'sacred representations' in addition to scattered material not catalogued by subject. Certain special headings obtain, however, such as 'pastoral fables', 'vaudeville', 'revues', 'operetta', 'farces' and 'skits'.

FLORENCE. R. GALLERIA UFFIZI, Lungarno della Borsa. *Director of the Department of Prints and Drawings: Prof. Odoardo Giglioli.* Open week-days 10-12 and 2-4 in winter, 9-11 and 1:30-3 in summer. Open to students of the University and museum and library officials. Photographing by special permission.

Drawings for festivals, triumphs, entries, funerals, plans of theatre buildings comprise the majority of interest to designers and historians. Bernardo Buontalenti (1536-1608), Jacques Callot (1592-1635), largest collection of his works, Giovanni Maria Galli-Bibiena (1625-1665), Ferdinando Galli-Bibiena (1657-1743), Gaspero Vanvitelli (17th century), Giovanni Paolo Pannini (1692-1765), Giuseppe Zocchi (1711-1767), Jean Louis Desprez (1743-1802), and Antonio da Sangallo are represented. The catalogue made by Vasario for Cosimo de Medici in 1565, *Corrio Trionfalli delli Divinità* lists work of theatrical significance to be found in the Uffizi at that time.

MILAN. BIBLIOTECA AMBROSIANA, Piazza Della Rosa, 2. *Director: Monsignor Giovanni Balbiati.* Open week-days 10-4; Sundays 1-4.

The principal drawing here is an early sketch for the theatre by one of Pisanello's school. Theatrical and dramatic manuscripts are noted in the four hand-written volumes of the catalogue, *Manuducti ad Reperiendos Mss. Codices Ambrosianos.* These are a part of the general collection and are not easily accessible.

MILAN. COMUNE DI MILANO, CASTELLO SFORZESCO, ISTITUTI DI STORIA E D'ARTE, Civica Raccolta delle Stampe, Foro Bonaparte. *Conservatore: Dr. Paolo Arrigoni.* Open Monday to Friday 9-12 and 2-5; Saturday 9-12. Photographing by special permission.

The principal collection is that of Dr. Achille Bertarelli which contains 11,000 plates, most of which are described in the printed catalogue *Ritratti di Musicisti ed Artisti di Teatro,*

by Paolo Arrigoni and Dr. Bertarelli (see Bibliography). This is profusely illustrated and gives a fair idea of the extent of the collection. For example, Verdi, Rossini, Salvini, Ristori, Malibran are well represented. There are also 1,000 posters (*manifesti*) from Italian theatres. The *popolari*, crude, colorful, entertaining prints of the early Italian stage, are unique. A large group of 18th and 19th century tickets are of interest. The scope of the collection is international but the principal material is national.

MILAN. MUSEO TEATRALE ALLA SCALA, Piazza della Scala. *Director: Dr. Stefano Vittadini*. Open daily 9-12 and 2-5. There is a small fee. Postcards are available and photographing is permitted.

Contrary to general belief this museum is international in purpose and actuality and is largely theatrical rather than musical. There is a library of approximately 5,500 books and theatre pamphlets, some 4,000 autographs of actors and singers, about 100 manuscripts principally by Verdi. The programmes and play-bills as well as scrap-books are devoted to Milan of the 18th and 19th centuries, Rome, Venice, Naples and Turin of the 19th century. There are many models of productions within the theatre to which the museum is attached. A large number of drawings by the Galli-Bibiena family, Giacomo Torelli (1608-1678), Bernardino Galliari (1707-1794), Fabrizio Galliari (1709-1790), Pietro Gonzaga (1751-1798), Giulio Ferrarrio (1767-1847), Alessandro Sanquirico (1780-1849), Francesco Cocchi (1785-1865) and Antonio Fontanesi (1818-1882) are housed here. Memorabilia and costumes of Patti, Pasta, Marchisio and Tamagno among others are shown in the exhibition cases (see Bibliography).

NAPLES. REALE BIBLIOTECA NAZIONALE VITTORIO EMANUELE, III, Piazza Plebiscito pal Reale. *Director: Dr. G. Burgado; Custodian: Dr. Marva Diaz*. Open week-days 9-12 and 2-5. Photographing by permission.

The principal collection is the rich Lucchesi-Palli library presented in 1888. The 60,000 volumes deal with international drama and stage. There are 1,335 autographs and 3,250 engravings of actors and singers as well as 12,800 programmes mainly of the local Naples theatres. (The collection is now in the course of reorganization and complete information is not available concerning it.) An important gift to the collection, 183 manuscripts of *Commedia dell'Arte*, was made recently by Benedetto Croce.

PADUA. BRUNO BRUNELLI, PIAZZA DEI FORZATA, N. 4.

This private library is owned by Signor Bruno Brunelli to whom students wishing to consult should apply. There are 7,000 volumes, the principal interest lying in Italian comedy of the 16th century. There is a copy of the rare, almost unknown, *Il Parto Supposito* depicting student life in the late renaissance at the local University. *Commedia dell'Arte* manuscripts of the 7th and 8th centuries are to be found here.

PARMA. R. BIBLIOTECA PALATINA, Palazzo Farnese. *Librarian: Prof. Pietro Zorzanelli*. Open week-days 9-5.

Theatrical drawings for the Teatro Farnese built in 1617 number about 30 and include designs by Gasparo Mauro (fl. 1662-86) and Domenico Mauro (fl. 1685-93) for a series of great spectacles that took place at several royal marriages. These designs are for stage settings and machinery. The manuscript of the *Dialogues* by Leone de Somi treating of Italian theatrical practice in the 16th century also exists here.

PISTOIA. CIVICA BIBLIOTECA FORTEGUERRIANA DI PISTOIA. *Director: Cav. Dr. Quinto Santoli*.

The principal collection is that of the late Ferdinando Martini, dramatic critic, which contains several thousand volumes devoted mainly to the Italian and French theatre, stage and drama.

ROME. BIBLIOTECA APOSTOLICA VATICANA, Città del Vaticano. *Pro-prefetto: Cardinal Eugene Tisserant.* Open daily, Oct. 1 to July 15, 8-12:30. Closed Holy days. Admission card required. No fee. Photographing by special permission.

This magnificent library, noteworthy as the best housed and modern in equipment of any in Europe, is also unique in its location in the Vatican City. Its principal theatre treasure is the collection of Leone Allacci (1586-1669) which contains rare early Italian works. The catalogue of these books was published in 1775. Two other collections are housed here—the Biblioteca Ferraioli and the Biblioteca Luigi Persiani. These are rich in theatre and drama and many items of this nature are to be found in the Barberini, Chigi, Rospigliosi, Capponi and Mai collections, as well as in the *raccolta generale Classici italiani* and others. For the student interested in general research along these lines, unknown material may be turned up by delving into these great archives. A section of the library of Count Leopoldo Cicognara (1767-1834) deals with theatre architecture. Manuscripts of Aristophanes, incunabula of Plautus and Terence are among the known treasures. Drawings may be found in the collection of designs by Giovanni Lorenzo Bernini (1598-1680).

It is interesting to note that the Vaticana, which is being recatalogued through the generosity and cooperation of the Carnegie Endowment for International Peace, follows the classification of the Library of Congress. In cataloguing their books they followed their own code of rules (*Biblioteca Vaticana. Norme per il catalogo degli stampati. 1931*) based upon American Library Association rules.

ROME. BIBLIOTECA DEL REALE ISTITUTO D'ARCHEOLOGIA E STORIA DELL'ARTE, Palazzo Venezia, Piazza Venezia. *Director: Dr. Itala Santinelli Fraschetti.* Open week-days 10-12:30 and 3-7. Closed August 1 to Sept. 15. Photographing by special permission.

The newly organized theatre section, including portions of the Ruffo, Bontet and Pagliara libraries, contains about 6,000 volumes on the Italian stage with special attention to *Scenografia*. The small collection of programmes and *manifesti* are for Italian, and more particularly Roman theatres, from the end of the 18th century. Of rarities the library contains several early printings from the 16th and 17th centuries. The collection is well organized and admirably administered.

ROME. R. BIBLIOTECA NAZIONALE CENTRALE VITTORIO EMANUELE, III, Via Collegio Romano 27. *Director: Dr. Comm. Giuliano Bonazzi.* Open week-days 9-12 and 2-5. Photographing by special permission.

This collection is unorganized from the point of view of the student who needs immediate access to his material. It has the right of legal deposit for Italian books printed since 1886. The manuscripts, which are the real interest, are scattered through various funds and are not catalogued in a way helpful to students. There are 8,400 opera libretti. Scholars interested in special authors can be assisted by the staff, but anyone interested in general themes is handicapped by the lack of a catalogue.

ROME. BIBLIOTECA DELLA SOCIETA ITALIANA DEGLI AUTORI ED EDITORI, Via del Sudario 44. *Director: Prof. Giuseppe De Rossi.* Library is made available to students who write or telephone for an appointment. Photographing by special permission.

This private library and museum, open to all students with proper credentials, contains some 25,000 volumes exclusively devoted to the theatre in its broadest and most international aspect. The classification, however, is not as helpful as those of other important collections. The two main collections are those of Luigi Rasi, the actor and historian, and Cesare Levi, dramatic critic. Rasi's *I Comici Italiani* includes lives of Italian actors from the *Commedia dell' arte* to Salvini (1829-1916)

and Duse (1859-1924). There are about 2,000 manuscripts including letters and autographs of dramatists and actors. Approximately 6,000 portraits and engravings cover the 1600-1800 period. The important original drawings in the museum are those of Pier Leone Ghezzi (1674-1755). There are a number of engravings which pertain to the study of the history of scene design. Rooms in the former Burgado Palace have permanent exhibits of paintings, sculpture, majolica figurines and costumes.

Other Libraries and Museums in Rome

The museum of the TEATRO REALE DELL'OPERA is in a state of organization under the supervision of Signor Alberto de Angelis. Scene design is represented in the REALE MUSEO ARTISTICO INDUSTRIALE, Via Conte Verde, 51, but is not separated from other material. The BIBLIOTECA CASANATENSE contains the collection of BASILIO LOCATELLI consisting of 103 scenarios of Commedia dell'Arte. The BIBLIOTECA CORSINI contains many scenarios of Commedia dell'Arte which have been illustrated by water-colors.

TURIN. R. BIBLIOTECA NAZIONALE VITTORIO EMANUELE, III, Via Po 19. *Director: Dr. Gino Tamburini.* Open November to June, week-days 9-12, 3-7; July to October, week-days 9-12, 3-6. Photographing by special permission.

This is the fourth library in Italy to possess the legal right to printed Italian books since 1886. Its principal treasures however consist of drawings by the Galli-Bibiena family, and Filippo Juvara (1676-1736), etc.

VENICE. BIBLIOTECA DEL CIVICO MUSEO CORNER, Piazza San Marco. *Director: Dr. Giulio Lorenzetti; Librarian in charge of the THEATRE COLLECTION:*

Prof. Giuseppe Ortolani. Open week-days 9-12 and 2-5. Sundays 9-12.

This collection is undergoing complete reorganization so that a comprehensive report cannot be made at this time. The institution, however, promises that a printed illustrated catalogue will be issued as soon as the recataloguing is completed. In the manuscript section of the collection are 3,000 manuscripts of opera libretti and plays with incidental music. The objects of special attention are the records of the ancient and acting family of Rusteghi, who still hold the stage, and more particularly Carlo Goldoni (1707-1793). Memorabilia relating to this outstanding dramatist are being assembled at the Casa di Goldoni under the supervision of this institution. In the museum proper an excellent reproduction of 'Punch and Judy' is to be found in the painting, *La Rappresentazione dei Burattini nel parlatorio delle monache*, by Francesco Guardi (1712-1793).

VERONA. MUSEO AL TEATRO ROMANO. *Director: Dr. Antonio Avena.* Open week-days. Photographs for sale.

The principal significance is architectural and archeological though a few paintings referring to the history of the amphitheatre exist. There are no libraries of theatre material in the city which boasts the tomb of Juliet.

J A P A N

The dramatic records of the country are with one exception not in highly organized collections. Securing information concerning theatrical libraries or museums has presented insurmountable difficulties and the sincere student of the Nō and the Kabuki visits Japan, himself, to acquire accurate data.

TOKYO. TSUBOUCHI MEMORIAL THEATRE MUSEUM, Waseda University. *Director: Dr. Umaji Kaneko; Curator: Shigetoshi Kawatake.* Open week-days 9-4.

Photographs and postcards for sale. No photographic service provided within the building but outside photographers are always available.

The museum was founded by former students of Dr. Tsubouchi some time before his death as a living evidence of the love and esteem they felt for the great Shakespearean scholar. It is the richest in Japan. There are 30,000 books and bound periodicals relating to drama, pageants, marionettes and the dance. There is a group of 13,000 autographs and letters of dramatists and actors. The 65,000 programmes and play-bills and the 300 scrap-books are devoted to Japan, America, England and other European and Oriental countries. More than 35,000 engravings and 15,000 photographs represent the iconography of the theatre. Original drawings for the stage are procured wherever possible and the library already has more than 400 scene designs and 200 costume designs as well as 300 actual stage costumes, and five theatre and sixty stage models. Their classification arrangement is unusual and is divided into "public play, Nō play, marionettes, children's play, pageant, foreign play, photo-drama, radio and Shakespeare" (see Bibliography).

N O R W A Y

Bergen and Oslo are the two most important dramatic centres and contain the principal collections, which, while not highly organized, are none the less well staffed and efficiently serviced so that theatrical information is easily available.

BERGEN. BERGENS MUSEUMS BIBLIOTEK, Langes gate. *Librarian: Anthon M. Wiesener.* Open daily 10-2; 4:30-7:30. Manuscripts may be lent to other libraries and museums in Norway which contain fire-proofed vaults.

Only material relating to Bergen is to be found here. Among the principal treasures are the journals (1794-1911) and letters (1825-1866) of Det Dramatiske Selskap, an amateur

dramatic society whose principal activities took place between 1794 and 1820. From 1820 to 1850 the theatre building was let out to various traveling companies. After that it reverted to the Society which though no longer active still owns the building. The museum has also the records of Det Norske Teater (journals 1850-1865 and letters and play-bills 1850-1862) a professional organization most active between the years 1850 and 1863.

BERGEN. BERGENS OFFENTLIGE BIBLIOTEK. *Librarian: Victor Smith.* Open week-days 9-7. There is a circulation department.

The drama and stage are fairly well represented among the 200,000 volumes. While theatre books are not segregated the use of the Dewey decimal system places them principally in 792. The most interesting single group of books is that relating to Ludwig Holberg (1684-1754), the celebrated Norwegian dramatist, who was born in Bergen. A special effort is made to collect everything relating to him, in addition to the acquisition of local play-bills, which are largely duplicated in the Bergens Teatermuseum.

BERGEN. BERGENS TEATERMUSEUM, Det gamle Teater, Engen 39. *Inspektør: Sign. Johannessen; Librarian: Anthon M. Wiesener.* Open Sundays 12-2; during July and August Sundays and Wednesdays 11-1. Small fee. Photographs of the interior of the museum are for sale.

The museum is maintained by Selskapet for Bergens Teaterhistorie, a society founded in 1919 to insure its upkeep and the furtherance of the study of Bergen's theatre history. There are 400 manuscripts of various kinds including original old Norwegian play scripts, prologues, epilogues, songs, letters and business contracts. There are more than 1,000 play-bills and posters for the local theatre including those of Danish, Swedish and German touring companies from 1828 to date. There are approximately 1,500 pictures of all kinds; those relating to pro-

ductions of the plays of Ludwig Holberg (1684-1754) in several countries, as well as memorabilia of Ole Bull (1810-1880) who was intimately associated with local stage history. In addition to drawings of sets and costumes, there are the costumes themselves, stage properties and early lighting equipment. The catalogue of these objects has been prepared with colored sketches on the cards so that quick identification is possible. This method is comparable with the photographic record kept by the Nationalmuseet in Copenhagen.

BERGEN. DEN NATIONALE SCENE, Chr. Mickelsens gate. *Director: Hans Jacob Nilsen.*

A small library for the use of the theatre is principally devoted to plays, printed and in manuscript form, from 1800 to the present day. Posters and programmes date from 1876, with the establishment of the National Theatre.

OSLO. NATIONALTHEATRET, Tornings gate. *Secretary: J. P. Bull.* Private. Apply to the Secretary for permission.

Since this collection is unorganized and uncatalogued it is impossible to examine the material except when the Secretary is in the city. Certain paintings and framed photographs detailing aspects of the National Theatre's activities are on display in the foyers. The mass of programmes, play-bills and drawings awaits classification. Portions of the material assembled for the Ibsen Centenary Exhibition of 1928, at the University Library, including sketches by Jens Wang for almost all of Ibsen's plays, are stored here.

OSLO. UNIVERSITETSBIBLIOTEKET, Drammensveien 42b. *Librarian: Dr. Wilhelm Munthe; Librarian in charge of the Norwegian Section: Thor M. Andersen.* Open Monday to Friday 8:30-8; Saturdays 8:30-3:30; Sundays 5-8.

Most items of theatrical interest are in the Norwegian Section. Of particular value is the collection relating to Henrik Ibsen (1828-1906) which was displayed at an international

exhibition here in 1928 (see Bibliography). The Ibsen record is nearly complete up to that time and since then many photographs and programmes of subsequent performances have been added. Newspaper clippings are kept to document the illustrative material which is largely national in character. The Bergen stage is well represented. In the Manuscript Section there are Ibsen and Björnson play-scripts and Holberg letters. The business records of Det Norske Teater when Ibsen was manager are worth noting. Though there is no theatre collection as a separate administrative unit it is significant that every object—programme, photograph, or newspaper clipping—is separately catalogued.

P O L A N D

Theatre material is largely centred in the national capital where several outstanding collections exist. Concentration of theatrical records within these institutions is approaching completion. The emphasis tends rather to scholarship than to the modern stage.

WARSAW. BIBLIOTEKA NARODOWA, Rakowiecka Nr. 6 and Krakowskie Przedmieście 32. *Director: Dr. Stefan Demby; Librarians of the Theatre Division: Irmina Śliwińska and Tadeusz Makarewicz.* Open Mondays, Wednesdays, Fridays 9-7; Tuesdays, Thursdays, Saturdays 9-3; closed on Sundays. Material may be photographed within the library by permission but no photographic service is provided. Students may use their own cameras by special permission.

Much of the material relating to older Polish theatres has found its way into the National Library. Since the government decree in 1927 requiring the donation of one copy of all printed material, theatre records have grown apace. There are 8,000 books and pamphlets, periodicals in Polish, German and Ukrainian published in Poland, and several French, German and Russian magazines.

There are 11,630 manuscripts and 550 letters of distinguished actors and actresses including Davison and Modjeska (1844-1909). The manuscripts are of plays, material for actors' biographies and Warsaw stage archives. There are 916 bound records of eighteen Warsaw theatres, play-bills arranged chronologically for each theatre, 1787-1929. Bills for French, German and Italian companies appearing in Poland date from 1790. There are more than 400 prints, 100 photographs and 20 original drawings of theatrical nature (see Bibliography).

WARSAW. BIBLIOTEKA UNIWERSYTECKA W WARSZAWIE, Krakowskie Przedmieście 26-28. *Director: Dr. Stefan Rygiel.* Open week-days 10-8 during the academic year; 10-3 in the summer; closed on Sundays. There is a circulation department. Material may be photographed within the building by permission but no photographic service is provided. Students may use their own cameras by permission.

Several thousand volumes relate to theatre, both drama and stage, in addition to 20 play manuscripts. The play-bills are confined to the local stage and are arranged chronologically in folders. There are numerous engravings, not segregated by subject, and a number of drawings for costumes and scenery, among which is an interesting group of 18th century French, comparable to the Tessin Collection at the Royal Library of Sweden.

WARSAW. TOWARZYSTWO KRZEWIENIA KULTURY TEATRALNEJ W POLSCE, Teatr Wielki, Plac Teatralny. *Director: Arnold Szyfman.* Open on application.

The Society for the Promotion of Theatre Culture in Poland is the representative of the national, open-air and special theatres of their country. Dr. Szyfman's two theatres have been merged with three city theatres and the libraries, in process of reorganization and recataloguing, contain several thousand volumes and a large graphic file. These are in addition to the small museum maintained by the society.

SPAIN

Theatre collections are being assembled in many of the libraries and museums of Spain, and those already existing are reorganizing their resources in accordance with modern processes of cataloguing theatre material. The two principal collections are described here. Students should also consult the Museo Municipal and the Biblioteca Municipal, both in Calle de Fuencarral in Madrid.

BARCELONA. CATALUNYA INSTITUCIO DE TEATRE, Carrer d'Elisabets 12. *General Administrator of the Art Museums: P. B. Tarrago*. Regular hours are not observed.

This collection is in process of being recatalogued and extended both in space and as to the extent of its resources. There are many scene models, drawings and photographs relating to the principal historical periods of the stage, the classic Greek, the Shakespearean in England, the Lope de Vega (1562-1635) and Calderón (1601-1687) in Spain. A large number of these were shown in the International Theatre Exposition in Barcelona in 1930. Students seeking help can be sure of a warm welcome and intelligent assistance.

MADRID. BIBLIOTECA NACIONAL, Paseo de Recoletos 20. *Director: Miguel Artiges*. Open week-days 9:30-2 and 4-9. Photographs for sale. Photographic service provided within the building.

All plays in this library are in one room and number 30,000, Calderón, Lope de Vega and other Spanish dramatists down to Benavente, the Quintero's and the Martinez-Sierra's. Theatrical prints and original drawings for scenery and costumes are in the Department of Fine Arts. Programmes and playbills are collected but no organization has been completed which would bring all this dramatic material together (see Bibliography).

S W E D E N

In many ways Sweden is like France in that theatrical production has centred in its capital and the records themselves are equally centralized. The stage has received honorable regard and royal patronage since the middle of the 18th century. This interest is reflected in the superb and well administered collections where students may work under almost ideal conditions.

STOCKHOLM. DROTTNINGHOLMS TEATERMUSEUM, Drottningholm. *Director: Dr. Agne Beijer.* Open May to September, daily 12-4. Small fee. Material may only be photographed by the director's permission. It may not be reproduced without official consent.

On the island of Drottningholm not far from Stockholm in the Court theatre of the royal summer palace is the theatre collection and its position is unique. When the museum is closed in the winter information should be sought from the National Museum. The theatre itself is of special interest, with its complete machinery and more than 30 sets of usable 18th century scenery (see Bibliography). In September, 1934, these were displayed in actual performance in a gala benefit for the museum.

The royal reception rooms and apartments of court dignitaries within the theatre building have been turned into a museum. Each of the exhibits is arranged to preserve the period character of the rooms, a scheme made possible by borrowing from the Royal Household Stores.

While costumes and memorabilia of all kinds are preserved, it is for its drawings and engravings that the collection is famous. The earliest sketch is a wash-drawing for an Italian stage setting of the 16th century which possibly antedates Serlio. Many of the choicest possessions came through the efforts of Nicodemus Tessin the younger, and Carl Gustaf Tessin, his son. Through their connection with the French courts of the

17th and 18th centuries they were enabled to gather the work of French and Italian designers, and the son was able to induce Louis-Jean Desprez to come to Sweden in 1784 to act as designer at the Drottningholm Theatre. There he worked in collaboration with King Gustavus III to provide a rich heritage for Scandinavian stage history.

Drawings by Orazio Scarabelli, Carlo Vigarani, Francesco Primaticcio (1504-1570), Jean Louis Bérain (1637-1711), Fabrizio Galliani (1709-1790), Charles Michel-Ange Challe (1718-1778), Per Hilleström (1732-1816), Louis-Jean Desprez (1743-1804), Vincenzo Re (d. 1762) and the Bibiena Family exist here. Attention should be drawn to the set of wood-cuts, some of which are colored, derived probably from the Gelosi, a famous Commedia dell'Arte troupe which performed in Paris in 1577. Material in the museum after 1800 is exclusively devoted to Swedish theatre history and the drawings are of relatively little artistic importance, but as a permanent record they are of value.

STOCKHOLM. KUNGLIGA BIBLIOTEKET, Humlegården. *Director: Dr. Isak Collijn; Keeper of the Manuscripts: Dr. Oskar Wieselgren.* Open daily 9-7. Photographic and photostatic service provided within the building. Students may be permitted to photograph material with own cameras by special permission.

The vast collection of books relating to the theatre contains many rare volumes devoted to architecture and scenery of the 17th and 18th century. But the real *pièce de résistance* is the Hamilton Collection of English plays. These have been described in a pamphlet *The Hamilton Collection of English Plays in the Royal Library, Stockholm*, by Isak Collijn, Upsala 1927 (see Bibliography). The printings lie between 1616 and 1648. Marlowe's *Faustus* and *The Jew of Malta* and Milton's *Comus* are notable items. The 1628 edition of *Faustus* was unknown in English bibliographical literature and becomes the seventh known edition.

There are a great many engravings and photographs in the Department of Prints and Drawings. These are catalogued under title or name but are arranged chronologically for the benefit of the student of costume. The ballets of Noverre and the bound Tessin Collection of drawings for the theatre of the 17th and 18th centuries are of importance. Programmes and play-bills of Sweden from the 18th century number many thousands. Of particular interest are the cinema posters from 1910. Motion pictures are well represented.

STOCKHOLM. KUNGLIGA TEATERN, Gustavus Adolphus Torget. *Librarian: Dr. Kallgren.* For permission to examine the records apply to the librarian. Current photographs of productions may be obtained from Allenberg and Preinitz, Drottningatan 10. Other material may be photographed or photostated only with permission. Students may be allowed to photograph with their own cameras if permission is granted. The opera house is usually closed from June until the latter part of August.

The Collection, housed in the office of the Technical Director of the opera is restricted to the history of the opera house and the productions that have taken place in it. Since 1814 the scene plots of all operas have been kept. There are several thousand photographs dating from 1860. Since 1900 all productions are photographed. There are some original drawings, principally for Gustavo Bacarisas (fl. 1897-1905), Thorolf Janson, who was designer from 1899-1928; and Jon-And, who succeeded to his position. Models for settings by Jon-And have been retained.

STOCKHOLM. MUSIKHISTORISKA MUSEET, Riddaregatan 20^{n.b.} Ö. *Director: Dr. Tobias Norlind.* Open week-days 1-3. Photographing by permission. In special instances students may be allowed to photograph material with their own cameras.

This collection, devoted both to the theatre and music,

contains approximately 10,000 books and pamphlets including libretti and printed musical scores. The manuscripts are almost entirely musical. There are 100,000 programmes and play-bills and 400,000 photographs and prints, documented by a large clipping file. There are drawings made by Thorolf Janson and memorabilia of Jenny Lind and Christina Nilson, also models of opera settings used at the Royal Opera.

STOCKHOLM. NATIONAL MUSEUM, S. Blasiehs. hamnen. *Director: Dr. Axel Gauffin; Keeper of Prints and Drawings: Dr. Ragnar Hoppe.* Open Tuesday to Saturday 10-4. Photographing by special permission.

The drawings and engravings are principally from the Tes-sin collection, other portions of which are in the Drottningholm Theatre Museum and the Royal Library. These are for productions made during the 18th century and present, in addition to the artist's projects for complete sets, construction plans and drawings for flats, a fountain, a horse, a camel, clouds, trees, etc. Many of the ballet drawings give the pattern of the choreography. These detail drawings are not unique, any museum with a large collection has some, but they are remarkably clear and well drawn, and useful for study. The ground plans and elevations, by Jean Bérain, for a theatre erected in Stockholm are of interest.

STOCKHOLM. STOCKHOLMS STADSBIBLIOTEK, Sveavägen 73. *Director: Fil. dr. Fredrik Hjelmquist; Librarian in charge of the Art Room: Fil. kand. Maj Lundgren.* Open Monday to Friday 10:30-8:30; Saturdays 10:30-5. Photographic and photostatic service provided within the building. Students may be permitted to photograph material.

Theatre material, exclusive of plays, is housed in the Art Room with music, art and architecture. This arrangement is a practical one as the collection is still small. This is one of the best equipped libraries in the world and the working facilities are excellent.

STOCKHOLM. SVENSKA TEATERFORBUNDET, Kungliga Dramatiska Teatern. *Librarian: Fru Bervan.* For permission to use the library, apply to the librarian.

The library of this society, which is the equivalent of Actors' Equity Association, is intended primarily for its members. There are several hundred books together with scrap-books of newspaper clippings; and several thousand photographs, but all of these refer principally to members of the society.

UPSALA. KUNGL. UNIVERSITETETS BIBLIOTEK. *Librarian: Dr. A. Grape.* Open week-days. Reading-room 9-9; Circulation Department 9:30-3. Photographic and photo-static service provided within the building. In rare instances students may be permitted to photograph material.

The principal collections are of plays including the Oxenstierna Collection of old Swedish plays, a group of Italian plays of the 17th and 18th centuries, etc. In the manuscript section are a number of old Swedish dramas and a group of Latin school-plays from Poland dating from the end of the 16th and beginning of the 17th century. The range of this library is extensive. There are several thousand programmes and play-bills as well as an important group of engravings, lithographs and photographs relating to the stage.

SWITZERLAND

Only recently has theatre material been organized in Switzerland and as yet there are few collections accessible to the student. The incentive which has prompted the recent movement derives as much from the amateur as from the professional stage. Few countries have developed their native non-professional theatre movement so highly. Out of this interest has come the desire to protect their dramatic past and care for its future. The numerous municipal theatres, too, have kept records of their productions but these are not brought together in any central collection.

BERN. SCHWEIZERISCHE LANDESBIBLIOTHEK, Hallwystasse 15. *Director: Dr. Marcel Godet.* Open weekdays 9-12, 2-7; Sundays 2-3. There is a circulation department. Photographic service provided within the building. Students may photograph material with their own cameras by special permission. There is a work-room set aside for students doing prolonged research.

All books relating to the theatre since 1798 published in Switzerland are to be found here. Only such foreign works as pertain to the country are collected. The records of the folk theatres and amateur stage are preserved. Only such programmes as are printed for special occasions are retained. About 100 portraits of all kinds exist. Many of the manuscripts of Louis Kelterborn are on file.

GENEVA. MUSEE D'ART ET D'HISTOIRE, Rue Charles Galland. *Director: Waldemar Deonna.* Open Tuesdays 9-12, 2-4. On all other days apply to the director's office.

Items of theatrical interest are the designs, manuscripts and printed examples of the art of Adolphe Appia (1862-1928). This collection is on deposit here but has not been catalogued. For permission to reproduce any of this material it is necessary to obtain the permission of Dr. O. L. Forel, Prangins (Vaud), Switzerland.

LUZERN. BURGERBIBLIOTHEK. *Librarian: Dr. M. Schnellmann.*

This library possesses valuable manuscripts, play texts, books on theatre management, etc., relating to the Swiss Volkstheater of the 15th and 16th centuries. Any student specializing in that field will find rich resources.

LUZERN. GESELLSCHAFT FÜR SCHWEIZERISCHE THEATERKULTUR, Kapuzinerweg 15 a. *President: Dr. Oskar Eberle.*

The Society for Swiss Theatre Culture was formed by Dr.

Eberle in 1927. It has no theatre museum but does possess material which the Society will make available to an accredited student. Models of Volkstheaters of their country range from the 16th to the 20th century. In addition there are original drawings for costumes and scenery by Augustin Schmid (1770-1837), Hans Conrad Giger (1599-1674) and others. Year books since 1928, and volumes on the history of the theatre in Switzerland are published.

UNION OF SOVIET SOCIALIST REPUBLICS

In this vast country there are numerous libraries and museums containing theatre material, located at strategic points, which are all part of the Soviet plan to extend the theatre, its history and its influence. The most important centres of data are in Moscow and Leningrad, but Odessa, Kharkov, Tiflis, Kiev and other large cities contain institutions of value. Securing information concerning their individual records and activities is difficult, and the student must be willing to travel the great distances across the Soviet Socialist Republics to reach the resources he is seeking. V.O.K.S., the U.S.S.R. Society for Cultural Relations with Foreign Countries (located at Bolshaya Gruzinskaya, 17, Moscow 56), is organized to assist students. Branches of the society are located in other cities and a willing and friendly staff endeavors to ease the difficult path for strangers. All libraries and museums in the U.S.S.R. offer students help in their work (see Bibliography).

BAKU. AZERBEIDZHAN NATIONAL THEATRE IN THE NAME OF DZHABARLY, Ul. Shaumiyana, 8. *Director: Anna Kerim Sharikov.* Open daily. Photographic service located within the building. Students may photograph material with their own cameras.

As part of the theatre, a library and a museum were established in 1926. Although still small, the library already has

over 8,000 reviews of plays performed in Baku, Kirovobad, Nookha, Stepanokert and Nakichevan-on-the-Arkas, and 4,000 or more engravings devoted to the local stage alone. The 30 manuscripts of plays, the memoirs of theatre workers and the 1,600 or more programmes and play-bills of the theatre of Azerbeidzhan, also in the library, date from 1887. Four hundred and eighty-five scene and costume designs and 225 stage and theatre models are among the items of the museum, useful to artists, theatre workers, literary representatives and research workers for scientific institutes.

LENINGRAD. LENINGRAD THEATRICAL LIBRARY IN THE NAME OF LUNACHARSKI, Ul. Zodchi Rossi 2. *Director: Nina Pavlovna Weiss; Assistant Director: Alexander Serayevich Bulgakov.* Open daily 10-5. Circulation of books is allowed. Photographing is permitted for scientific purposes.

The collection of books formerly known as the Alexandrinsky and numbering 150,000 volumes is one of the largest in the world. All phases of the theatre are represented; scenic art and production are emphasized by an extensive group of costume and stage designs; the library of 18th century French drama is one of the great collections in this field. The library is open to the general public but preference is shown to actual workers in the theatre. This vast collection is given intelligent supervision as well as long and studied preparation.

LENINGRAD. LENINGRAD THEATRICAL MUSEUM, Ul. Zodchi Rossi 11. *Director: P. N. Sheffer.* Open daily 11-4. Photographing by outside studios. Material may be withdrawn for this purpose. Photographing by students with their own cameras is allowed only with the understanding that they pay for this right.

The 20,000 programmes and play-bills are devoted largely to Leningrad, Moscow and their suburbs. The 70,000 engravings and photographs cover the pre-revolutionary Russian stage,

the Soviet stage and to a lesser degree the foreign theatre. There are more than 4,000 sketches for costumes and decoration. The artists include Sergei Korovin (1858-1908), Konstantin Korovin (1861-), Alexander Golovin (1863-), Boris Anisfeld (1878-), Nikolai Akimov, Konrad Akkerman, Allegri, Almedingen, Bobyshev, De P'yana, Vladimir Dmitriyev, Isakov, N. K. Kalmakov, Kanopli, Khodasevich, Lambin, Levine, Lukin, Roller, Shishkov, Shkolnik.

There are more than 300 stage models of productions since 1850, also a rare variant of a Turkish shadow theatre. The staff not only prepares public exhibitions but works out projects for classic or modern plays.

LENINGRAD. THE MUSEUM OF THE CIRCUS AND ESTRADE, Fontanka 3, Gastzirk. *Learned Keeper: Vasilii Yakovlevich Andreyev*. Open daily for an hour before the performance and during the intermission. Otherwise by appointment.

The museum is entirely devoted to the circus, *estrade*, public celebrations and spectacles. Its library of more than 1,200 books and pamphlets, programmes, photographs, posters, drawings and memorabilia of 300 years of the circus is intended for reference and scientific research. An historical representation of public spectacles is on permanent exhibit; special topics, such as the "audience", or "children and the circus", are chosen for temporary showing in connection with the mass education programme. Famous acts of acrobats, equilibrists, etc., are charted in photographs and diagrams so that their art and the practical methods of attaining it need not be lost to future performers.

LENINGRAD. MUSEUM OF THE STATE DRAMATIC THEATRE (formerly known as the Alexandrinsky), Ploschchad Ostrovskova. *Director: Dr. Dyarvin*. Open before and during performances. Otherwise by special application to the director.

Photographs and drawings of the hundred-year history of

this celebrated theatre include many distinguished productions. These are displayed in several of the foyers and may be examined by the spectators during the entre' acte. This is a permanent exhibit.

LENINGRAD. NATIONAL ETHNOGRAPHICAL MUSEUM, Enginernaya Ul., 4. *Director: P. I. Vorobiyov.* Open daily 11-4. Admission card required. Photographic service provided within the building. Students may be permitted to photograph material with their own cameras in exceptional cases.

The principal theatre treasure is the material related to the Uzbek Marionette Theatre which is divided into types. The first is *Kul-Kurchek*, a Petrouchka theatre (Punch and Judy) to be performed by hand puppets; the second *Chardyrkheyal*, a shadow tent-show performed by beautifully designed shadow play figures. In addition to these are a White Russian Marionette Theatre, a "den" with 37 marionettes and a Polish "den" with small wooden figures. The single manuscript of the theatre is the *Risoliya* of The Vagabond Actors' Union.

Other Libraries and Museums in Leningrad

The original drawings of Jacques Callot (1592-1635) at the HERMITAGE MUSEUM are of considerable theatrical importance. Stage models of the popular Russian theatre are in the MUSEUM OF THE GEOGRAPHICAL SOCIETY and students will find additional resources in the LENINGRAD PUBLIC LIBRARY.

MOSCOW. THE ALL UNION LENIN LIBRARY, Marx-Engels Ul., 14. *Director: Elena Fedorovna Rozmirovich; Librarian in charge of the Theatre Collection: V. N. Lazarev.* Open daily 10:30-10:30. Admission card required. Photographic service provided by the institution.

9,000 volumes include bound periodicals specifically devoted to the stage. This total does not include the drama. The manu-

script section is rich in the autographed manuscripts of Pushkin, Gogol, Chekhov and Ostrovsky. A special corner of the exhibition space is devoted to the theatrical aspects of Chekhov's career, including small lighted models, drawings, etc. A magnificently displayed Gorky exhibition incorporates many advanced ideas of arrangement and lighting. The programme and play-bill section, dating from 1920, and embracing all the U.S.S.R., numbers 20,000. There is no print and photograph collection but there are many post cards with reproductions of stage settings. This, one of the important libraries of the world, has developed a specialized system of classification of theatre material.

MOSCOW. MUSEUM OF THE BOLSHOI THEATRE, Ploschcad Sverdlova. *Director: V. V. Federov.* Open before and during performances. Otherwise by special application to the director.

The principal theatres of U.S.S.R. have established museums; the Bolshoi began theirs in 1920. There are sketches and models for 116 productions, costume designs for 132 operas and 62 ballets. In addition to the photographs of 97 operas and 41 ballets, there are plans, drawings, photographs of actors, etc., numbering 20,000. The letters and autographs of many musicians are preserved as well as the work of such distinguished artists as Konstantin Korovin (1861-), Alexander Benois (1870-), and F. F. Federovski.

MOSCOW. MUSEUM OF THE MOSCOW ART ACADEMIC THEATRE IN THE NAME OF GORKY, Gorky Ul. 3. *Directors: Constantin S. Stanislavsky and V. I. Nemirovich-Danchenko; Manager of the Museum: N. D. Teleshov.* Open before and during performances. Otherwise from 12-4 on even days of the month. Photographs may be ordered from the museum. Students may photograph material with their own cameras by special permission.

This theatre, founded by Stanislavsky and Nemirovich-Dan-

chenko and closely associated with Chekhov (1860-1904), is known all over the world as the Moscow Art Theatre. Its museum is well organized and chronicles not only the 38 years of existence but the period of amateur activity which preceded its professional founding. There are several rooms in which a permanent exhibit is arranged. Among the painters represented are: Alexander Golovin (1863-), Alexander Benois (1870-), Mstislav Dobuzhinsky (1875-), Konstantin Yuon (1875-), Nikolai Krymov (1884-), Victor Simov. The diaries of the directors and the regisseurs' books are of particular importance.

MOSCOW. MUSEUM OF THE STATE ACADEMIC LITTLE THEATRE (Maly), Sverdlova Square 1/12. *Director: S. I. Amaglobeli; Curator: V. A. Filipov.* Open during the morning as well as throughout performances. Photographing allowed. Borrowing for home use is permitted in rare instances.

The principal historic resources of the Maly. theatre (established 1824) are gathered in a large room for the benefit of the spectator. Of special interest are 1,500 drawings of scenery and stage furniture and forty-five models for settings. The arrangement is chronological and the student may watch the growth and development of an artistic ideal. Spectators at the plays in the theatre gather here during the intermissions to ask questions concerning the repertoire, staging principles and craftsmanship of the Maly Theatre, that theatre which first recognized the genius of Ostrovsky (1823-1886). Small traveling exhibits are made for display in workers' clubs.

MOSCOW. MUSEUM OF THE STATE MOSCOW KAMERNY THEATRE, Tverskoi Boulevard 23. *Director: A. Ya. Tairov; Archivist and Curator: S. D. Sumarokov.* Open during performances, otherwise by special application to the director. Reprints of photographs can be obtained through the museum for a small price.

The files of this museum-archive are in process of cataloguing and there is no formal exhibition. Special showings are arranged in the lounges during performances. All of the records of the theatre, since its foundation in 1914, are preserved, including directors' plans, addresses, honors, medals, regisseurs' books. There are 40 stage models and more than 1,000 sketches of sets and costumes. Among the artists represented are: Alexander Vesnin (1883-), Alexandra Exter (1884-), Pavel Kuznetsov, Vadim Ryndin, G. and W. Sternberg and Sergei Yakulov. Press clippings from Russian and foreign sources as well as programmes for Moscow performances, thirteen Russian tours and three tours in Europe and South America have been collected.

MOSCOW. MUSEUM OF THE STATE THEATRE IN THE NAME OF VSEVOLOD MEYERHOLD, Loozhnikovskaya Ul. 12. *Director: Valerian Stepanov.* Open daily 10-4 except on the 5th, 10th, 15th, 20th, and 30th of each month. Occasionally material may be borrowed for home use. In rare instances students may be permitted to photograph material with their own cameras.

The Museum of Gostim (founded in 1927) is temporarily housed in a section of the State Central Theatrical Museum in the name of Bakhrushin. As soon as the new theatre for Meyerhold is completed the museum will be moved into quarters there.

The collection is restricted to productions of Meyerhold's theatre since 1920 and contains records of all foreign as well as Russian tours. Of particular interest are the stenographic reports of each presentation chronicling its progress from the first conversation to the finished first performance six months, a year, or more later. All sketches of the artist, notes of the regisseur, plans of the technician are included. Probably nowhere are records more carefully made for preservation. The student anxious to study Meyerhold's method can examine all that notes, photographs and drawings can tell him. Musical

scores, light and color plots, stenographic reports of rehearsals, models, photographs of actors, press clippings are saved. Of special interest are the drawings of Vladimir Dmitriyev, A. M. Rodchenko, V. Matznovetgo and Kukryniksov.

MOSCOW. MUSEUM OF THE STATE ACADEMIC THEATRE IN THE NAME OF EUGENE VAKHTANGOV, Arbat Ul. 26. *Director: Boris Zakhavaa; Curator: Nadezhda Mikhailovna Vakhtangova.* Open daily during performances. Photographs may be ordered through the theatre. Students may be permitted to photograph material with their own cameras.

The collection here is not yet organized but the work is going ahead. Special exhibitions only are organized now including an outstanding one devoted to the theatre's founder. Of particular interest is the work with the audience through the use of pictorial display. Where the theme or setting of a play is likely to prove unfamiliar to a modern Russian audience the museum staff prepares an exhibition illustrating the background of the drama with the artistic, political and economic forces which brought about the situation in the play. Material for these exhibitions may be taken from their own files or photographs made of records in the reference libraries of Moscow.

Records have been collected of their own productions in Moscow and on Russian and European tours since 1913. The most important designers represented are: Isaac Rabinovich (1894-), Nikolai Akimov, Vladimir Dmitriyev and Ignatzi Nevinski.

MOSCOW. STATE CENTRAL THEATRICAL MUSEUM IN THE NAME OF BAKHRUSHIN, Loozhnikovskaya Ul. 12. *Director: Boris Yur'yevich Chernayavski.* Open 2-9 on the 1st, 6th, 11th, 16th, 21st and 26th of every month; 10-4 other days except the 5th, 10th, 15th, 20th, 25th and 30th when it is closed.

There are 25,000 volumes in the library of this museum but

they are of secondary importance with the exception of those devoted to the history and theory of the theatre, mainly Russian theatre. There are prompt copies, orchestrations, scores of operas and operettas. There are more than 25,000 autographs, letters, archives of theatres and theatrical agencies. Unusual play-bills and programmes number 3,000. The 42,000 engravings and photographs are principally Russian but a small number relate to the European, English and American stage. There are approximately 300 plans and plates of theatre buildings.

The original costumes of many distinguished actors and dancers repose here. A room which is an exact reproduction of her private study is devoted to V. F. Kommissarzhevskaya, one of the great actresses of the present century. Actors of importance who receive special treatment are Asenkova, Karatygin, Samoilov, Shchepkin and others. There are a large variety of musical instruments including almost 150 different kinds. They come from all countries and all centuries. The ballet collection is outstanding.

Of first importance in the documentation of the theatre, this museum is best known for its remarkable collection of original drawings for scenery and costumes. The principal artists represented are: Mikhail Bocharov (1831-1895), Sergei Korovin (1858-1909), Georgi Yakulov (1884-1928), Karl Valtz (1846-), Konstantin Korovin (1861-), Alexander Golovin (1863-), Alexander Benois (1870-), Boris Anisfeld (1878-), Isaac Rabinovich (1894-), Victor Shestakov (1898-), Il'ya Shlepianov (1900-), Nikolai Akimov, Ivan Bilibin, Canoppi, Khodasevich, Giacomo Quarenghi, Vladimir Dmitriyev, Boris Erdman, F. F. Fedorovski. Fradkin, A. Geltzer, Gonzago, Konchalovski, Kustadiyev, Ignatzi Nevinski, Roller, Shishkov, Somov, Sergei Soudeikine, G. and W. Sternberg, Vishnevetski. In addition to this splendid mass of original work, there are marionettes, Punch and Judy shows, oil paintings of actors and theatres, stage models, etc.

MOSCOW. STATE THEATRICAL LIBRARY, Pushchnaya 2. *Director: A. I. Stavrovich.* Open daily 12-6. Closed on the 14th and 28th of each month. Open 12-4 on the 2nd, 7th, 17th, 22nd, and 27th. Photographs may be obtained through the library. With special permission students may photograph material with their own cameras.

The main reference library for theatrical artists who need illustrative or descriptive material possesses 40,000 books and pamphlets and 10,000 bound volumes of periodicals. From a stage point of view it is the Bibliothèque des Arts Décoratifs of Moscow. This well-organized and efficiently staffed library has a portrait and scene collection of 40,000, mainly photographs, engravings and half-tones. Since 1922 they have maintained a clipping file devoted to the U.S.S.R., including cast-lists which supplement the programmes and play-bills, making up 20,000 in all.

FUGITIVE MATERIAL

ITS CARE AND PRESERVATION

BY GEORGE FREEDLEY

The essential part of any theatre collection in a library or museum consists of the plays, books of theatre history, biographies, technical works, periodicals, paintings of theatrical subjects, marionettes, models or other cognate material that is part of the general collection and catalogued as such. The handling of books and bound periodicals offers no difficulties in a well-organized library beyond those with which the trained librarian is accustomed to cope. The care of engravings, paintings, sculpture and masks on permanent exhibit are a commonplace to the curator of a museum. But when these library and museum resources are combined in one place or a subject collection is made up in either type of institution, problems arise which have to be newly solved. And when to these is added a mass of fugitive material, currently collected, of indefinite value, irregular size, and often not originally intended for permanent use, the problems multiply. The general outline of preparation for use must follow that of the entire library or museum but departures from general procedure are required to make these heterogeneous records readily available to the student and theatre worker.

For the director of a theatre collection the chief problem is to develop a technique for housing and cataloguing the fugitive material, which may be divided roughly into four main groups: programmes, clippings, illustrations and originals. These in turn must be analyzed in accordance with the varied aspects of their handling and use; that is, they must be considered separately as problems for the librarian, the curator and the reader. The care of these objects is undertaken variously in the libraries and museums of Europe and America, the method depending upon such factors as the form of the general catalogue of the institution, the time of its organization, the purpose it is supposed to serve. Many libraries and museums have highly

developed, workable systems; too many have not, unfortunately for the student who tries to find his way to the precious materials they contain. The purpose of this chapter is to outline one method in detail, the one in use in the Theatre Collection of the New York Public Library, the one which is chosen not necessarily because it is the best, but because it is the system evolved by, and best known to, the writer and because it has proved itself in more than four years' use. Employing a single method as a base seems, moreover, the easiest way to call attention to useful and successful deviations.

The public which uses a collection largely determines its nature and the lines along which it will develop. The most important group using any theatre collection is made up of practical workers in the theatre, designers, producers, directors, press-agents, technicians who find the theatre material of constant service in the preparation of a production. The second group is composed of research workers for cinema companies, in search, chiefly, of historic accuracy. Writers, biographers, historians, dramatic critics, magazine staffs and feature writers make up a third group supplemented by students of the stage and screen preparing for professional careers, and college students whose academic work touches on the drama or the stage. A fourth group comes from the theatre audience seeking for information about a play or players before going to the theatre or whose interest may be entirely casual or curious.

All of these people come to a theatre collection bringing their various needs which must be met by the staff in such a way that not only the immediate problem will be solved but the public will be trained to make the best use of the institution's resources. Arrangement, housing and cataloguing of special theatre material all depend on the demand and interest of the readers, and any good method is colored by the need to meet this demand. The problem may be one of history, economics, costume, painting or engineering; the drawings of a 17th century artist may determine the outlines of a Broadway or Shaftesbury Avenue presentation; a knowledge of the theatre's past may

guide the development in the future. Writers may be interested in the lives of actors, managers or designers who dominate the current scene, or in the origins of an important movement in the theatre. Students of stage or film may need exact information about make-up, construction of scenery, stage direction, lighting, equipment. College students may seek the scholar's record of some phase of the drama. The well-equipped staff must in every case be ready to act as *liaison officers* between the field and the various departments of a library or a museum, and to this end books must be supplemented with newspaper critiques, play-bills, prompt-scripts, posters.

In the New York Public Library books and periodicals are catalogued according to American Library Association rules with such exceptions as are found to be necessary for best service to its particular public. All other material—clippings, photographs, programmes, prints, etc., are catalogued in the Theatre Section by its staff.

By *clipping* is meant any cutting from a newspaper or magazine, any half-tone picture not sufficiently clear to be reproduced, any unbound pamphlet or catalogue, dodgers and throwaways, etc., in other words, such material as may be properly placed in vertical clipping files. These are classified in three ways: by play; author, producer or leading actor; subject heading. (The full method of classification will be described later). An entry is placed on the original card (also to be explained in the section devoted to the catalogue). Clippings are placed in a manila folder, lettered with the same legend as the clipping. Source and date are noted on each clipping when it is cut from the newspaper. The folders are located in steel correspondence size files.

At the present time certain clippings are mounted on a manila stock scrap-book paper, allowing a left-hand margin of $1\frac{1}{2}$ " to permit binding later if desired. (It is always better to mount with this in mind.) Clippings should not be placed nearer than $1\frac{1}{2}$ " from the top nor $\frac{1}{2}$ " from the bottom to permit future trimming. Any small file may be so mounted at

once or a large file if clerical help is available. Otherwise the unmounted clippings are placed directly in the folder.

Play and cinema reviews are mounted immediately in this library because of their heavy use and are bound at the end of the theatrical season (July 31st) for plays and Dec. 31st for moving pictures, to insure permanent preservation. Obituaries are mounted at once, indexed and filed in the clipping files.

At the Archives Internationales de la Danse, an interesting method of preserving clippings is in use. There all clippings are mounted on scrap-book paper chronologically according to receipt. These are not bound but are placed in portfolios. For example, the first classification of an article by John Martin in *The New York Times* would be noted by underlining his name in red and the first catalogue card would file under his name. All persons mentioned at any length in the item would be underlined in blue, green, etc., and carded. This is an excellent method where the collection is small in size and range but impractical in one containing several million clippings.

By *photograph*, we mean any photograph, photostat, still, engraving, or print, regardless of process, which is sufficiently clear to be reproduced. All such illustrations are carefully documented. The source and mark of ownership are placed on the reverse side, as are the classification, cross-references, etc. A portrait of a person gives date of birth (and death) or where the former is not known, his flourish dates to indicate his active period in the theatre. Scenes from plays are placed under the play-title and cross-references are made from all persons represented in the scene, and from the designers, when settings are shown clearly. The pictures are completely *backed*, that is all of this information is placed on the back, and this backing is, of course, transferred to the mount. The classification is recorded on the *original card*.

Mounting photographs lessens the likelihood of disintegration and saves storage space. Those already on heavy cardboard mounts are dismantled, because the weight and variation in size make filing difficult, and are then remounted on a heavy

stock manila paper. The four corners are inserted in slits in the mount and tabbed on the reverse side of the mount by gummed paper to hold the picture in place, and to provide for possible removal for special exhibition mounting. The tabs can be cut without harming either the picture or the mount. Although the librarian must determine whether he wishes his file for exhibition or reference, and the method outlined is strictly for reference, its effect is not unpleasing as balance and line are also considered, though *subordinated to practical library use*.

The mount, which holds from one to six pictures, depending on size, is 12" x 18" and is cut to fit the special files designed by J. H. Fedeler, Building Superintendent of the New York Public Library. These files are composed of separate wooden frames made to fit a section of a regulation library press, where books are shelved. The frames hold twenty-six fibre and metal boxes with hooks attached at the upper end. The boxes, which lie horizontally in the frame, may be removed and hung on a bar fastened to the front of the frame. This brings the box into a vertical position, the top pulls back toward the user who can then ripple the mounts and select the pictures desired.

Moving picture stills are handled differently. These almost never vary from the regulation size 9½" x 7½". It has proved entirely satisfactory after a year's trial to place them unmounted, in stout envelopes inserted tightly in files to prevent buckling. They are arranged according to title of film and are indexed and backed like other photographs. Star stills are treated as ordinary photographs and are mounted and filed in the regular photograph file.

Engravings that are located in the theatre section are considered pictures and treated in the same way as other illustrations. Prints of great rarity are given special care in the Prints Division, but cards for them are placed in the theatre catalogue. This holds good also for rarities held in the Central Reserve Room, carded in the catalogue of the Theatre Section.

At this point it may be well to call attention to two other methods for caring for photographs. The one in use at the Har-

vard Theatre Collection calls for their separation into a number of files according to size, *carte de visite*, *cabinet*, etc. This permits a variety of cabinets of different sizes which is economical of space. But where there is heavy reader use, the fewer files there are to be searched the less time will be expended for service, which must always be a factor in any determination of methods.

The method in use at the Archives Internationales de la Danse is also of interest. There, folders are arranged on rods in a regulation legal size steel file and the pictures are laid in the folders. This is a rapid method and could, of course, be expanded to permit mounting which undoubtedly preserves the usefulness of the picture for the future.

By *programme*, we mean a printed sheet or pamphlet, which gives the title of the play, the author, the cast of characters, the city and theatre, the date and other data relating to a production, and which was intended for *actual* use within the theatre building on the night of performance. A *play-bill* is usually a single sheet giving all or a substantial portion of this information but printed in advance as a form of advertising. A *cast-list* is an advertisement of a performance cut from a newspaper or periodical. Both of the latter may give incorrect information as formerly both the play and the cast were apt to be changed at the last moment and this still happens occasionally. In such cases the programme gives the most reliable information. These are all catalogued in the same way but a cast-list should be noted as such on the card. Advertisements not giving full casts should be treated as dodgers or throwaways and placed in the clipping file.

All programmes should be catalogued completely and a full set of cross-indices made, so that the material may be secured no matter what immediate reader interest is shown in it. The title card should contain the play-title, date, author, stars and featured players (if any), name of organization making production (if this clarifies the card in the case of a play often revived) city and theatre. A cross-index should be made from

the author so that a reader anxious to obtain a record of all material in the files pertaining to one author may do so easily. A cross-index should be made for *date* to cover questions concerning plays performed within a given year. If a reader is interested in the history of a theatre, a *city-theatre* cross-index will give him the information he requires. Certain files of programmes, such as those in the Gabrielle Enthoven Collection at the Victoria and Albert Museum, the Harvard Theatre Collection and the Brander Matthews Dramatic Museum are arranged by theatre. The cross-index system supplies the same information but permits an arrangement by title which is the usual way in which this information is requested.

For a reader who wishes a list of productions by a given producer, director, scene or costume designer, art or technical director, dance director (choreographer), lighting designer, lyricist or composer (including those who compose or arrange incidental music for a play), cross-indices are made to take care of these requests.

If pictures or biographical material of importance appear in a programme, these should be cross-referenced from the name of the person, the title of the play, or the subject treated. (Examples of cards so cross-referenced will be found in the section devoted to the catalogue.)

Programmes may be filed variously. The majority, folded only when absolutely necessary, are filed in manila folders, lettered with the title, in steel correspondence size cases. Programmes and play-bills of unusual size are placed in the *over-size* file. Fragile play-bills or those in poor condition or of great age may be mounted in loose-leaf scrap-books. The files of 18th and 19th century English play-bills are placed in portfolios by theatre and are cross-indexed by title, and from all points of reader interest, as are the rest of the programmes. All modern English bills are filed by title as are duplicate 18th and 19th century bills.

The *originals* file contains any drawings, water-colors, etc., made by a theatre artist. These are placed in portfolios and classified and cross-indexed in the same way as other files.

The *oversize* file contains all types of material too large to be placed in the regular programme, photograph, clipping or originals files. For facility in handling, smaller material is placed in Oversize #1 portfolios and three-sheets, etc., in Oversize #2 portfolios, both laid flat on sliding shelves.

Every collection receives gifts (or makes purchases) of scrap-books containing a variety of material. When it is not possible or practicable to break these up and place the objects in the regular files, these scrap-books are treated as books and carefully analyzed. The cards bearing the class mark and all necessary information are filed in the catalogue with the rest.

Some libraries or museums collect press-books or press-sheets for cinemas, which contain casts and general information for film exploitation. These are kept in steel legal size files and are bound and indexed at the end of the year. The arrangement is by film company, and then alphabetically by title.

The policy of the New York Public Library is to place all manuscript material in the Manuscript Division. However, a number of collections given or purchased contain letters, autographs, box-office statements and contracts or other material relating to the theatre and these are now located in the Theatre Section pending later decision. They are carefully classified in the usual way and are placed in folders in a locked steel correspondence size file housed with other collections in a caged section of the stacks. This file is termed *cage* and that notation is carried as a location mark on the cards.

All of these files of various kinds of related theatre material are brought together by the catalogue, for the purpose of which the material is divided in three main ways: by the title of the play; by the name of the most important person concerned—the author, the leading actor, producer, etc.; and by subject heading. The classifier determines the value of the collection to readers by the accuracy of his subject headings. The reader must always be borne in mind when a selection of subjects is made because the usefulness of the subject heading is proved if the reader understands it and finds what he wants. So, for example, information concerning *Stevedore* could be classified

under the title of the play, under the name of the author, Paul Peters and George Sklar, and under some such heading as Drama as Propaganda. Duplicate articles would be filed under each. The *original card* (regular library size 3" x 5") for any material contains any or all of the following information:

BOY MEETS GIRL

By Bella and Samuel Spewack

CLIPPING

PHOTOGRAPH

POSTER see OVERSIZE #1

CORRESPONDENCE see CAGE

Photograph, clipping, programme, oversize and original, it should be noted, are location marks as well as description of material. The last two entries indicate types of material filed variously in the Oversize #1 file and the Cage file. All general cross-references to other titles of the play, where additional information may be found, are placed on Card 1-A immediately following. Specific cross-references begin on Card 1 and continue on Card 2, etc.

THE MERCHANT OF VENICE Card 1-A

see also DER KAUFMAN VON VENEDIG

see also LE JUIF DE VENISE

THE MERCHANT OF VENICE Card 2

CLIPPING see also SOTHERN AND
MARLOWE

CLIPPING see also WARFIELD : DAVID

CLIPPING see also HAMPDEN : WALTER

Scene designed by Herman Rosse see also

The Merchant Of Venice : 1930 (7 Apr.) :
Programme

For persons, an original card would read as follows:

CORTEZ : RICCARDO 1899-
(real name Jack Krantz) (7 July)

CLIPPING

PHOTOGRAPH

AUTOGRAPH

PHOTOGRAPH see also IS MY FACE RED
(CINEMA 1932)

PHOTOGRAPH see also THIRTEEN
WOMEN (CINEMA 1932)

PHOTOGRAPH see also MANDALAY
(CINEMA 1934)

For subject headings, card would read as follows:

DRAMA : PROPAGANDA

CLIPPING

CLIPPING see also PEACE ON EARTH
(Maltz and Sklar)

CLIPPING see also MEN MUST FIGHT
(Lawrence and Lauren)

CLIPPING see also IF THIS BE TREASON
(Holmes and Lawrence)

CLIPPING see also MOTHER (Gorki)

Immediately following the original card (or cards) the *programme* cards are filed in chronological order. Those with no dates come first. When several programmes have the same year, the arrangement is alphabetical by city and theatre.

PERSONAL APPEARANCE	: 1934
	PROGRAMME
By Lawrence Riley	
Star : Gladys George	
New York : Henry Miller's Theatre	

Following all programme cards are filed the *review* cards, giving criticisms of plays mounted in scrap-books or indexed in bound periodicals. Example:

MAY WINE	REVIEW	NBL
		+
		(COLLECTION)
By Frank Mandel		
Adapted from the novel THE HAPPY		
ALIENIST by Eric Von Stroheim and		
Wallace Smith		
Lyrics by Oscar Hammerstein II		
Music by Sigmund Romberg		

Following review cards in the catalogue are scrap-book cards, which detail items appearing in bound scrap-books. All libraries have such volumes that require analyzing and this type of card will cover most of the problems.

NAFR
+
(Locke)
Vol. 18
p. 2-4

p. 2-4

REUNION IN VIENNA SCENE NBLA
 (Theatre Arts)

Scene designed by Aline Bernstein

Theatre Arts Monthly. v. 16, Feb. 1932,
p. 93

These are the principal cards to be found in any special theatre catalogue-index. They point the way to the field of the material and are designed to make the nature of it clear to the reader. This method of indexing and carding is designed to care for fugitive material and is not intended for any other use. Any number of files may be used but the catalogue brings them together and makes them easily accessible to students, producers, designers and all other workers in the theatre.

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